

✓
cap. 1
TR
SEP 27 1945
J U N I O R

ARTS & ACTIVITIES

CLASSROOM ACTIVITIES FOR THE ELEMENTARY TEACHER



HALLOWEEN

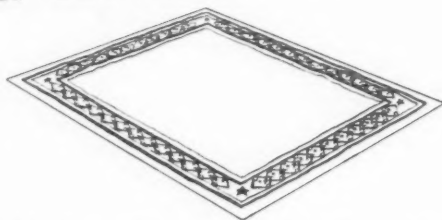
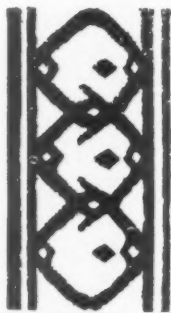
VOLUME 18 • NUMBER 2

**OCTOBER
1945**

40¢

INDIAN UNITS, PROJECTS, STORIES — HALLOWEEN PLAY

Let's make PAPER LUNCHEON MATS



Here's something every mother will appreciate—gay, pretty luncheon mats that do not need to be laundered. To make, cut out rectangles about 11 x 14. Next, trace your design on tracing paper and then trace to the mats. Use CRAYOLA Wax Crayons for coloring. First apply an even light tone of each color and then build a second tone of the same color on the first. CRAYOLA Wax Crayons are permanent and water-proof. There is no substitute for them.

If your dealer (U.S.A. only) cannot supply you with CRAYOLA, send 35c in stamps (not coins) to:

BINNEY & SMITH CO.

41 EAST 42nd STREET

NEW YORK 17, N. Y.

Indian Children Need American Friends

Many children are hungry in India. Many are weak and sick. They need food and milk, medicines and vitamins.

Your dollar will buy vitamin tablets for eight children for two months, give a drink of milk to 66 children, or treat 20 cases of malaria.

Send contributions to

AMERICAN RELIEF FOR INDIA

41 Park Row New York 7, New York

TAKE THIS ADVANTAGE

Junior ARTS & ACTIVITIES

in

COMBINATION WITH OTHER MAGAZINES

We are glad to be able to offer you these special combination prices for other magazines when ordered with *Junior ARTS & ACTIVITIES*. All orders for these combinations must be sent directly to us in order to benefit by the reduction in prices. Also, all magazines must be ordered at the same time.

Undoubtedly you will want several magazines, some for your own personal use, some for your pupils. Look over the list below and select those you want. Indicate your choices on the order blank.

SPECIAL COMBINATIONS

	Price Alone	Club Rate	Price with Junior Arts
Junior ARTS & ACTIVITIES.....	\$3.00		
Canadian Nature (5 issues).....	\$1.25	\$1.00	\$3.75
The Grade Teacher.....	3.00	none	6.00
Special combination price.....	5.50		
Children's Activities.....	3.00	3.00	5.75
Junior ARTS & ACTIVITIES.....	\$3.00		
Jack and Jill.....	2.50	none	5.50
American Childhood.....	3.00	2.75	5.50
Special combination price.....	5.50		
Nature Magazine.....	3.00		
Junior ARTS & ACTIVITIES.....	\$3.00		
Newsweek (Teachers only— give name of school).....	3.50	none	6.50
American Childhood.....	3.00	none	6.00
Special combination price.....	5.50		
Reader's Digest.....	3.00	3.80	6.55
Junior ARTS & ACTIVITIES.....	\$3.00		
School Arts Magazine.....	4.00	2.50	5.25
The Instructor.....	3.00	1.00	3.75
Special combination price.....	5.50		
Story Parade.....	2.50		
Wee Wisdom.....	1.00		

Junior ARTS & ACTIVITIES

4616 N. Clark St.

Chicago 40, Ill.

☐ Please send me *Junior ARTS & ACTIVITIES* for 1 year (10 consecutive issues beginning with the current number), \$3.00. (Add 25c per year for Canadian subscriptions; 50c for those from other foreign countries.)

Please send me *Junior ARTS & ACTIVITIES* in combination with the following magazines:.....

Name Address
City Zone State

d

in
nd
lk,

in
or
ilk
es

F

ork

red
to
ils.

with
Arts

5
0
5
0
0

0
0
5
5
5

III.
ent

...
...
...
...

7
Jun
Eac
you
In
ans
7
and
we
be
Dre
Art
Art
Chi

De
C
dre
lov
FU
TE
TC

Me
Ne
Ha
Fal
Lit
Bal
Ma

Oct

THE LETTER BOX

This department is calculated to add to Junior Arts and Activities' usefulness to you. Each month we shall answer as many of your questions as possible in these columns. In addition, each question received will be answered by a personal letter.

To give you the benefit of the knowledge and opinions of more than one individual, we have planned that your questions shall be answered in alternate issues by Netta Dresser, long a contributing editor of Junior Arts and Activities, and by our editor.

Address all questions to the Editor, Junior Arts and Activities, 4616 North Clark Street, Chicago 40, Illinois.

Dear Editor:

Can you supply me with the addresses of the publishers of the following books: **THE BIG FUN BOOK**, **FUNNY PLAYS FOR HAPPY DAYS**, **TEN LITTLE PLAYS FOR LITTLE TOTS**?

—M. M., Michigan

The Big Fun Book by Jerome S. Meyer (Halcyon House, Garden City, New York, \$1.98). *Funny Plays For Happy Days* (J. S. Latta and Son, Cedar Falls, Iowa, \$.40). *Ten Little Plays For Little Tots* by Edith Squires (Walter H. Baker Co., 41 Winter Street, Boston, Massachusetts, \$.40).

Dear Editor:

Can you tell me how to make and use colored sand?

—P. L. E., Oregon

Colored sand may be made by preparing a solution of water and dissolved tempera colors, water and vegetable dyes, or colored ink. Clean, white sand should be placed in the solution and thoroughly stirred. After the sand has remained for some time in the bath, the liquid should be carefully poured off and the sand placed on clean paper to dry.

After the sand has been colored, it may be used for placecards, greeting cards, posters, decorating boxes, and so on. A simple, outline design is sketched or traced on the paper to be used. It is then carefully coated with glue. No glue should be brushed outside the edge of the design. While the glue is still wet, the sand of the desired color is carefully poured onto the design. After it dries, the excess sand is poured back into the container. If more than one color is desired in a particular design, it is necessary to allow each

color to dry before applying the next (unless a mottled effect is to be produced).

Dear Editor:

I am interested in finding a book explaining the lives and works of our famous world artists to use in elementary-grade picture study. Could you suggest a suitable book?

—S. M. Z., Pennsylvania

I have searched through the available bibliographies but have not been able to find the title of a book which combines biographies of the artists with discussions of their works. The following books contain one or the other of the features which you desire. *Child's History of Art* by Hillyer and Huey (D. Appleton-Century, New York, \$3.50); *The Arts* by Van Loon (Simon and Schuster, New York, \$3.95); *World History of Art* by Cheney (Viking Press, New York, \$5.00); *Pictures to Grow Up With* by Gibson (Studio Publications, New York, \$3.00); *Art For Children* by Berry (Studio Limited-
(Continued on page 2)

Where can I get good new plays ROYALTY FREE?

The answer is **PLAYS**, the Drama Magazine for Young People. Thousands of teachers and principals are subscribing to this magazine, which gives them in convenient and inexpensive form all the plays they need for classroom or assembly use.

Each month during the school year — October through May—**PLAYS** publishes from 12 to 14 new plays by writers of high caliber. There are plays on a wide variety of subjects and themes: comedy, biography, history, science, patriotism. Every holiday, every outstanding event or occasion, has its own play. The plays are grouped according to the various age levels, from elementary through senior high school.

Subscribers to **PLAYS** may produce all plays published in the magazine **ROYALTY FREE**. For the subscription price of \$3.00 a year, the subscriber gets 8 issues containing well over a hundred new plays—less than three cents a play. Any or all of these plays may be produced with no further payment.

A school teacher in Birmingham, Ala., wrote us: "I would be lost without your magazine in my work."

A principal in Kenwood, Calif., wrote: "Let me say that your magazine is the most constructive piece of work of its type in print today, and you can say that for all my teachers, and in print if you wish to!"



PLAYS

The Drama Magazine For Young People
8 Arlington Street Boston 16, Mass.

The plays may be used with simple costumes and no lighting as part of the regular classroom procedure to teach lessons of history, geography, and democracy. Or they may be produced with full costuming and lighting for assembly or special presentation. Each issue of **PLAYS** contains a section on production notes for the plays in the issue.

Among the contributors to **PLAYS** are such leading writers for young people as Gladys Hasty Carroll, Lavinia R. Davis, Moritz Jagendorf, Lee Kingman, Isabel McLennan McMeekin, Helen Louise Miller, Jeannette Covert Nolan, Betty Smith, and Margaret Widdemer. With such authors as these no wonder the dramas published in **PLAYS** are up-to-date, interesting and timely!

To receive these economical and time-saving copies of **PLAYS** each month during the school year, send the coupon now.

PLAYS, Inc.

8 Arlington St., Boston 16, Mass.

Please enter.....subscription(s) for.....year(s) to **PLAYS**.

(1 year \$3.00.....2 years \$5.00)

☐ Check or money order enclosed.

☐ Send Bill.

Name

Address

City..... Zone..... State.....

Have Fun At Home

with "HOME PLAY"



It's just a part of family life to have fun together — to sing, to play games, to have birthday and holiday parties, to work on hobbies. It's really second nature to most families.

In "HOME PLAY" every family will find some new suggestions — some games they haven't played, some "kitchen fun" they've never tried, some indoor and outdoor equipment they can make and install, some new ways to entertain their friends, and plenty of ideas for rainy day activities.

"HOME PLAY" is full of fun for every member of the family, and for all the family together.



Price 75 cents

NATIONAL RECREATION ASSOCIATION

315 FOURTH AVENUE
NEW YORK 10, N. Y.

LETTERS

(Continued from page 1)

Boni, New York, \$3.50); *How to Study Pictures* by Caffin (D. Appleton-Century, New York, \$4.00).

Dear Editor:

Please send me all available material on Book Week. I am a fourth-grade teacher. I have been asked to give a talk on children's books at our arts club. Do you have any posters or displays that would be of interest? Do you have a complete list of the Newbery Awards? What other similar lists are there?

—M. E. K., Minnesota

You may obtain Book Week posters and other pertinent information from Miss Laura Harris, Director, Children's Book Week, 62 West 45th Street, New York 19. We cannot list all the Newbery Award winners here but you can, in all likelihood obtain the list from the director of Children's Book Week. The Caldecott Medal is awarded annually to the artist who did the most outstanding illustrations for picture books. This year the two winners were Robert Lawson (Newbery Award) for his *Rabbit Hill* and Elizabeth Orton Jones (Caldecott Medal) for her illustrations of Rachel Field's *Prayer For a Child*.

There are various organizations which publish lists of children's books. Among these are the Children's Bureau of the U. S. Department of Labor, Washington; the Connecticut State Board of Education, Hartford; and the Child Study Association of America, 221 West 57th Street, New York.

Dear Editor:

Could you tell me of any bureau that furnishes each month an outline of work in art for each grade. The outline might be furnished on a rental basis and returned each month.

—J. S., Pennsylvania

The following concerns have monthly art packets for various grade levels. We doubt, however, that they are furnished on a rental basis: Stover Art Service, Birmingham, Michigan, and Ann Marie's Workshop, 5832 Newburg Avenue, Chicago 31.

October Junior Literary Guild selections: *Rags' Day* and *Mrs. Silk* by Helen Hoke (boys and girls 6-8); *Children of South Africa* by Louise A. Stinetorf (boys and girls 9-11); *Sentinel of the Snow Peaks* by Harold McCracken (older girls 12-16); *The American Boy's Omnibus* by Stanley Pashko (older boys 12-16).



**HANDBOOK
LEATHER PROJECT KITS**
Describes belts, wallets, purses, etc. Splendid leather carefully pre-cut. All parts in kit. No tools most items. Room to instructor. Low cost. Write now to
HORTONCRAFT
622 Capital Avenue
Hartford 6, Conn.

PEP UP YOUR INDIAN PROJECT

with this 32 page unit
—printed in duplicating
ink. Contains text, illustrations, test material, bibliography.
One copy of workbook and a gelatin duplicator supplies enough material for your entire class.
MY
INDIAN BOOK
\$1.00



Order Today from:

MORGAN-DILLON & CO.

Dept. J, 4616 N. Clark, Chicago 40, Ill.

HEADQUARTERS for accepted standards in ART SUPPLIES

★ Art publications, drawing equipment, silk screen process supplies and a vast number of other items are ready to meet the need of SCHOOL ROOM and STUDIO. The new Favor School Paste, of unusually fine quality, is available.

FAVOR, RUHL & CO., INC.
Dept. JA 10, 425 S. Wabash Av., Chicago 5, Ill.

SOMETHING NEW

75 **HAND
MADE
CUTTINGS** \$1.00

Our NEW OCTOBER ART PACKETS include seventy-five hand made cuttings, in color, for our Art projects on

**FRUIT-HALLOWEEN
VEGETABLE-HALLOWEEN**



WE SEND YOU ALL THE CUTTINGS OF FRUITS OR VEGETABLES, STEMS, LEAVES, YOU NEED to present these projects to your Art classes.

WE USE THE SAME PAPER, THE SAME SIZE, THE SAME COLOR you will use with your pupils in working out your Art lessons.

AT THE CLOSE OF YOUR PROJECT YOU HAVE

1. SCORES OF FREE HAND FRUIT OR VEGETABLE CUTTINGS, in color, with leaves and stems, for your display board.

2. SCORES OF DIFFERENT MOUNTS FOR YOUR FRUIT OR VEGETABLE CUTTINGS, which will give you a fine variety in the color effect of your cuttings.

3. AN ATTRACTIVE HALLOWEEN BORDER for YOUR SCHOOL ROOM, with many original color arrangements, and many original Halloween designs from your pupils.

Send \$1.00 in cash for our
NEW OCTOBER ART PACKET
State the grade you teach.

75 **HAND
MADE
CUTTINGS** \$1.00

F. L. STOVER
BIRMINGHAM

MICH.

OUR GOOD NEIGHBORS

(revised edition)

OUR UNITED STATES

Companion books for classroom activities. Both contain study outlines by Ann Oberhauser, editor of Junior ARTS & ACTIVITIES, plus projects, practical social-studies materials, and arts and crafts motivating the studies and correlating each subject of the curriculum.

OUR GOOD NEIGHBORS (revised edition) contains material on Canada, Mexico, and all the South American republics.

OUR UNITED STATES contains material on Alaska, District of Columbia, California, Illinois, Louisiana, Michigan, New York, Ohio, Pennsylvania, Virginia, Washington (state), and Wisconsin.

Both For \$1.00 Postpaid

Individual copies 60c ea. postpaid

**Junior
ARTS & ACTIVITIES**

4616 North Clark Street
Chicago 40, Illinois

USING PROJECT MATERIAL IN THIS ISSUE

The woven mats described on page 10 have applications other than those in connection with the Indian unit. For example, kindergarten children could weave rather large mats to use for taking naps, for sitting on during the storytelling hour, and so on. This type of weaving, with papers of contrasting colors, could be utilized in making table mats and other colorful decorations for classroom and home.

Notice that one of the beads outlined on page 11 (the paper bead rolled around a pencil) can be used independently. Projects involving making an item merely for the sake of being occupied are not to be encouraged. If, however, the children need decorative effects for costumes, for example, this project could be carried out over a long period of time whenever individual members of the class had a few spare moments.

The idea behind "Halloween Silhouettes" (page 16) is a good one to keep in mind for such occasions when large numbers of blackboard borders or other stencils are needed. Incidentally, the master cutout which contains three repeats of the pattern can be used as a stencil for blackboard decorations. It should be placed over the area to be decorated; the open work filled in with powdered chalk placed in a cloth bag which is rubbed over the open spaces.

It is not too early to think about Christmas boxes to be sent to hospitalized American soldiers through the Red Cross. The project described on page 25 is one that even the smallest children can undertake. Older children may amplify the project by making small stencils in geometric patterns and making borders around the napkins.

"A Safety Game For Fire Prevention Week" (page 27) embodies an idea which may be used in many different ways in the primary grades. Whatever the subject under discussion, cards with sketches and slips with the lettered words may be employed with success. Really, this is a variation of the old flash-card system but one which gets the children's interest and holds

it. For simplicity's sake, the teacher might make the cards and slips used in the games.

In designing the classroom terrarium on page 31 it was impossible for us to detail the method for keeping plants and animals in this device. We shall be glad to furnish information on this subject to those requesting it. Merely write to the Editor.

"Three-Dimensional Halloween Funnies" (page 32) is a truly creative project in which pupils may make a variety of objects (animals, plants, purely geometric figures, and so on) by arranging and pasting strips of paper in a manner similar to that shown. These paper sculptures will look attractive in display if they have backgrounds contrasting in color. In other words, the sculptures might be set up in front of sheets of colored construction paper.

The Perry Pictures

Reproductions of the world's great paintings for use in school & home.

Beautiful Educational Inexpensive

Costing only ONE CENT each, size 3 x 3½. TWO CENTS each, size 5½ x 8. Minimum order, 60 cents.

Help your pupils to cultivate arealove for the finest things in art. A suggestion: Send 60 cents TODAY for a set of 30 beautiful pictures for children, each 5½ x 8, all different. Have each child start a scrap book, paste in a picture, and write a story about it. He will be interested, and will want to add to his collection.

64-page CATALOGUE with 1600 miniature illustrations in it, for 15 cents.

The Perry Pictures Company

Box 25 Malden, Massachusetts



"Can't You Talk?"—Holmes

JUNIOR ARTS & ACTIVITIES

THE NATIONAL MAGAZINE
FOR THE ELEMENTARY
TEACHER OF TODAY

ANN OBERHAUSER

Editor

Contributing Editors

HAROLD R. RICE

Head, Department of Graphic
and Plastic Arts
Professor of Commercial Design
University of Alabama

MARIE G. MERRILL

Author of Songs and Plays

LOUISE B. W. WOEPPEL

Supervisor of Music
Raketon, Nebraska

YVONNE ALTMANN

Kindergarten Director
Oshkosh, Wisconsin

JEROME LEAVITT

Industrial Arts Director
(formerly)
Elementary Schools
Verona, New Jersey

NETTA DRESSER

Demonstration and
Consultant Teacher
Detroit, Michigan

MATHILDA K. NEWMAN

Rural Demonstration Supervisor
Iowa State Teachers College
Cedar Falls, Iowa

HELEN M. WALTERMIRE

Teacher and Writer
for the Elementary Field

GRACE E. KING

Writer of Books on
Elementary Education

Junior ARTS & ACTIVITIES

published by

The Jones Publishing Company
4616 N. Clark St. Chicago 40, Illinois



Published monthly except July and August
by The Jones Publishing Company.

C. G. Morgan, President
Walter Graham, Vice-President
Maurice Nugent, Vice-President
Editorial and advertising offices, 4616 North
Clark Street, Chicago 40, Illinois.

Copyright 1945 by
THE JONES PUBLISHING COMPANY
All Rights Reserved

Subscription: One year \$3.00 in U.S.A.;
\$3.25 Canada; \$3.50 foreign. Single copy, 40c.
Change of address: Four weeks' notice
required for change of address. Please give
both the old and the new address.

Entered as second-class matter September
27, 1939, at the Post Office at Chicago, Illinois,
under the Act of March 3, 1879.

THIS MONTH

October, 1945

Volume 18

Number 2

PAGE

HALLOWEEN—Illustration by M. E. Little.....front cover

Regular Features

PROGRESSIVE ART IN PROGRESSIVE SCHOOLS.....Harold R. Rice 14
ACTIVITIES IN THE KINDERGARTEN.....Yvonne Altmann 24
TEACHING MUSIC IN THE GRADES.....Louise B. W. Woepfel 23
YOUR BOOKSHELF.....40
TEACHER'S CORNER.....43
ENTERTAINMENT HELPS.....Gladys Jackson 44
THE LISTENING HOUR.....47

Special Features

A BASIC COURSE IN MUSIC EDUCATION.....Dorothy A. Miller 13
HALLOWEEN GHOSTS, A PLAY.....Ordella W. Arneson 17
BLUE EAGLE AND HIS FRIENDS.....Thelma Moreland 23
PREVENTING FIRES.....26
PARTISANS OF SAFETY.....Virginia R. Grundy 28
THE SCHOOL EXHIBIT.....Eloise J. Jensen 34
SECRETS AND TRICKS.....Valentina S. Peters 41

Units — Study Outlines and Activities

WOODLAND INDIANS.....Ann Oberhauser 7
MAP.....9
INDIAN CRAFTS—WEAVING.....Lucille Strecker 10
INDIAN CRAFTS—BEADWORK.....11
INDIAN SYMBOLS AND PICTURE WRITING.....12
NEW MEXICO.....18
MAP.....19
A NEW MEXICO NOTEBOOK.....20
PREVENTING FIRES.....26
A SAFETY GAME FOR FIRE PREVENTION WEEK.....27
PARTISANS OF SAFETY.....Virginia R. Grundy 28
HIAWATHA COMES TO LIFE.....Louise B. W. Woepfel 28

Arts and Crafts

INDIAN CRAFTS—WEAVING.....10
INDIAN CRAFTS—BEADWORK.....11
MASKS—FUN TO MAKE AND WEAR.....Harold R. Rice 14
HALLOWEEN SILHOUETTES.....Sophia Kreitman 15
HALLOWEEN FAVORS.....Lucille Strecker 21
DECORATED NAPKINS—A JUNIOR RED CROSS PROJECT.....Yvonne Altmann 25
THREE-DIMENSIONAL HALLOWEEN FUNNIES.....Elma Walther 31
A BLACK CAT FOR HALLOWEEN.....Dorothy Overheul 33
BOOKENDS.....37
AN INDIAN BRACELET.....Eloise J. Jensen 36
MIRROR WALL PLAQUES.....Eloise J. Jensen 38

Nature Study and Science

FRISKY LITTLE SQUIRREL.....Yvonne Altmann 24
PLANTS FOR SCHOOL USE.....Jean Currens 30
A CLASSROOM TERRARIUM.....Jean Currens 31

Music

OCTOBER FUN.....Z. Hartman 22
HIAWATHA COMES TO LIFE.....Louise B. W. Woepfel 28

Reading, Literature, and Poetry

HALLOWEEN.....Ida Tyson Wagner 6
INTRODUCING MR. OWL, A POEM.....Ollie James Robertson 14
HALLOWEEN GHOSTS.....Ordella W. Arneson 17
THREE KINDS OF LIVING, A POEM.....James Steel Smith 17
BLUE EAGLE AND HIS FRIENDS.....Thelma Moreland 23
PARTISANS OF SAFETY.....Virginia R. Grundy 28
HIAWATHA COMES TO LIFE.....Louise B. W. Woepfel 28
OCTOBER CIRCUS, A POEM.....Vivian G. Gouled 35
IT'S ONLY HALLOWEEN, A POEM.....Ella Stratton Colbo 41
INDIAN FIRE ARROWS.....Alta L. Skelly 46

Work Material

A SAFETY GAME FOR FIRE PREVENTION WEEK.....27
A CLASSROOM TERRARIUM.....Jean Currens 31
HEIGHT AND WEIGHT CHART.....39

From the Editor's Desk . . .



Very seldom do we feel it our duty or within the scope of our policy to mention legislative matters in our talks with you each month. Now we are making an exception for we *do* feel it a duty. The legislation in question is the bill called the Thomas-Hill-Ramspeck bill concerning federal aid to schools.

This bill (and we do recommend that all our teachers inform themselves as to its provisions) has been before the Congress of the United States for some time and some hearings have already taken place. It is not our purpose to discuss the merits of the bill nor to recommend that teachers support or oppose it.

Please become informed regarding this legislation. Actually, we should say, please become informed regarding all legislation pending before the national congress. You are busy, we know; your leisure time is infringed upon in many instances. You are doing many things besides teaching and preparing your daily work. It is only right that you should feel your leisure to be your own. But in a modern democracy, if we are to continue to have a democracy, no one can escape taking part in public affairs. This can be done by being passive in which case we shall lose what we have gained: the right to be heard, the right to make decisions which affect us and our neighbors, the right to control, to some extent, our destiny. This we have seen occur in too many unhappy countries to escape recognition of the fact. We can be active as the alternative; not that we should all rush into the political arena or climb upon the nearest soapbox. We are active participants if we inform ourselves on public issues, if we make decisions regarding them (based upon the facts, not upon our emotional reactions to them), and if, finally, we make our opinions and decisions known.

No longer is it possible to say that certain issues do not affect us. Take the piece of legislation in question—the bill providing aid to schools. Perhaps you are a teacher in a metropolitan area. You are well paid. Your school is well equipped. Actually, your system does not need federal aid. But the teachers in areas not so fortunately situated as yours may feel differently about it. The children may not be sufficiently well trained because of lack of teachers, equipment, and the like, to take their place as contributing members of society. This may not be felt by Americans generally until these children reach maturity. What then? Are there sufficient numbers of these poorly trained citizens to constitute a threat to the entire nation?

You see, the situation does affect every one of us. We must learn the facts, consider, debate with ourselves, and make decisions. Surely this is not too great a price to pay for the freedoms and the liberties we enjoy in a democracy.

—Editor



HALLOWEEN

Shiny red apples and gingersnaps,
 Spicy cider and pointed caps,
 Crisp brown doughnuts and pumpkin pies,
 Jack-o'-lanterns with twinkling eyes,
 Witches trailed by coal-black cats,
 Spooks and goblins, flying bats,
 Pranks and laughter, good deeds done—
 Halloween is loads of fun!

—Ida Tyson Wagner



WOODLAND INDIANS

A UNIT FOR THE PRIMARY GRADES

By ANN OBERHAUSER

The Indian unit is one which appeals to a majority of children in the primary grades. They usually have a great deal of enthusiasm for it. However, teachers are always on the alert for new ways to present this fall study. On this and the following pages we shall attempt to give new activities and studies of Indians — woodland Indians — and methods of presentation to make them provocative and productive of as many fruitful learning experiences as possible.

Some of the material in the outline to follow may, in the opinion of individual teachers, be too difficult for first- or second-grade pupils. It is given to enable the teacher to have a broader background of information and, in addition, should not be too hard for children of third-grade level.

APPROACH

Reading stories, looking at pictures, planning Halloween costumes, discussing Indian relics are all possible approaches to the study of Indians. The environment may offer suggestions for introducing the study of these primitive peoples.

As in all social-studies units, the study of Indians should have as its aim the understanding of how these people adapted themselves to their environment, how they made use of the resources at their command, how they (like we) were vitally concerned with the problem of providing food, clothing, and shelter for themselves and their families, how their culture resembled ours: in other words, a general attempt should be made to show the similarities rather than the differences between primitive peoples and ourselves and the underlying sameness of all of us despite surface peculiarities.

CONSTRUCTION

This unit on woodland Indians can best be carried to its fullest realization by a single large classroom project—such as the construction of an Indian village—in which all have a part and for which all the talents, resources, information, and individual enthusiasms of the pupils will have a part. As a matter of fact, the desire to “play Indians” may be the motivating spirit of the entire unit and the construction with its problems to be solved will be the

immediate source of the many learning situations which a teacher hopes to develop during the course of a unit. Thus, when the children decide to “play Indians,” the first problem will be utilization of the sand table or construction on a larger scale. Once that is decided in a democratic class discussion, the next problem will be the type of Indians to be imitated. Here the teacher will need to present the various types and guide the children to a selection of the Indians under discussion here. From that point on, research and teacher presentation of material will aid the boys and girls in deciding upon the type of Indian home and furnishings, the costumes of the Indians (if these are to be made), the background of the Indian village, and other problems connected with the construction.

Of course, committees and groups of pupils will be selected to do various sections of the work. Particularly in the Indian crafts (some of which are outlined on the succeeding project pages), the groups should make one or two items of a particular craft rather than carry out the project as a dictated craft lesson.

DEVELOPMENT

The teacher should outline the various groups of Indians in the United States: the woodland Indians of the Northeast; the Indians of the Southeast; the Plains Indians; the Indians of the Southwest; the Indians of California; and the northwest Indians. Brief descriptions of their lives and habits may be desirable in third-grade classes and in younger groups. In the latter case, this need only be done if Indians not of the type to be studied live in the immediate vicinity. The Indian tribes which constitute the woodland Indians are listed in part below. These are given for the convenience of the teacher.

Massachuset	Winnebago
Huron (Wyandot)	Ojibwa
Delaware (Lenni-Lanape)	Nepissing
Pequot	Menominee
Ottawa	Susquehanna
Penobscot	Kickapoo
Potawatomi	Sauk
Iroquois (Six Nations)	Fox
Narraganset	Miami
Chippewa	Illinois

Algonquin
Erie
Missisauga

Mascouten
Shennecock

I. Appearance

- A. Height—tall
- B. Complexion—dark (not red!)
- C. Color of hair—black and straight
- D. Personal characteristics
 - 1. Walked straight and silently
 - 2. Courage—did not murmur at pain, etc.

- 3. Endurance—could go for long periods without rest or food
- 4. Athletic and graceful

II. Tribal organization and family life

- A. Villages—clans
 - 1. Usually some animal designated a particular clan of a tribe
- B. Chiefs and councils
 - 1. People of the clan or village elected their chiefs and councils.

- a. Bravery important
- b. Wisdom
- c. Qualities of leadership
- 2. Not hereditary in some places
 - a. Note beginnings of democratic organization.

- C. Village life
 - 1. Lived together for protection
 - 2. Some warriors (young men) always left in the village to protect it and the women, children, and elderly people

- 3. Everyone used the land and the woods as was necessary but did not abuse their rights to use it.

- 4. All members of the village and all friendly strangers were privileged to eat anyone's food providing that they had none of their own.

- 5. All members of the village or clan participated in religious celebrations, seasonal gathering of food, and the like.

- D. Family life
 - 1. Father provided meat and skins by hunting and fishing

- 2. Mother cooked, made the home, took care of any crops which were raised, made clothing

- 3. Father made hunting implements—bows, arrows, spears, and so on.

- 4. Both took part in rearing the children, teaching them the tribal ways, etc.



E. Medicine men, storytellers, etc., part of village and family life.

III. How these Indians obtained their food

A. Hunted for deer, turkeys, squirrels, and small animals and birds

1. Killed only what was necessary for immediate needs and for storing for winter supplies

B. Fished with hook and line—also speared fish ("hunted" for fish)

C. Had gardens in which corn, beans, and squash grew (method of planting corn: planting stick, fish for fertilizer)

D. Searched the woods for nuts, berries, and wild rice

E. Dishes served by the Indians

1. Succotash (corn and beans)

2. Pemican (dried beef)

F. How Indians cooked their food

1. Open fire—roasting

2. Dropping hot stones in water containing meat and vegetables—stewing

3. Burying food—such as corn—in the hot ashes or in a pit lined with hot stones

IV. Clothing

A. In summer men wore little

1. Breech clout made of skins or woven fiber

2. Leather moccasins

3. Jacket made of leather or woven fiber

B. In winter

1. Leggings

2. Outer coat or jacket

C. Women

1. Straight dress

2. Hair band

D. Ornaments

1. Beads made of shells, nuts, and so on

2. Bracelets and necklaces of leather bases

3. Fur, feathers, hair

4. Paint

a. This was used only on special occasions such as war, religious ceremonies, and so on.

E. Hair styles

1. Each tribe had its own peculiar way of wearing hair.

2. Girls changed their hair style when they married, as a usual thing.

V. Indian homes

A. Types differed among the woodland Indians.

B. Types of homes

1. Long houses—Iroquois

a. Several families lived in each house.

b. Rectangular in shape, covered with bark and wood, supports of wooden poles

c. Opening for entrance and one to allow the smoke to escape

2. Wigwams (wickiups of the

Ojibwas)

a. Round, rectangular, or oval in shape

b. Covered with bark or mats

3. Tipis

a. Made of skin or bark

C. Houses for special purposes

1. Council chambers

2. Sweat houses

VI. Culture

A. The Indians had a strict code of behavior which was taught to their children.

B. Writing

1. Had no alphabet

2. Used pictures to tell their stories

3. Painted stories on skins (clothing and homes)

C. Traditions of the tribe—myths and legends

1. The history of the tribe

2. Religious myths

3. Told by storytellers

4. Learned by children to repeat when they grew older

D. Music

1. Crude instruments

a. Drums

b. Rattles

c. Crude flutes and whistles

2. Used music principally with dancing

a. At religious observances

b. Tribal celebrations — war, death, etc.

E. Arts and crafts

1. All the things the Indians had were made by hand.

2. A technique developed in making these things—the Indians appreciated the beautiful.

3. Things the woodland Indians excelled in making

a. Baskets—woven of bark and fiber

b. Wooden bowls, mortars, pestles, spoons, etc.

c. Leather bags

d. Shell beads, stone beads

e. Articles of clothing

f. Weaving mats for sleeping

g. Carving calumets (peace pipes)

VII. Religion

A. The Indians believed that they were surrounded by spirits.

B. Animals, birds, trees, stars, etc., were spirits to whom they prayed.

C. They prayed

1. By having the medicine man perform individual rites for a certain purpose

2. By singing and dancing as a group for begging the gods to do something good for the tribe or village as a whole

3. Individual prayer

D. Many of the myths told the stories

of their gods.

VIII. Games—recreation

A. Girls played with dolls made of wood or of leather stuffed with bits of moss or fur. They also had miniature cradles for their dolls.

B. Boys played ball games.

C. There were games to test the courage, strength, and endurance of the boys.

ACTIVITIES

In addition to the large construction, but as an integral part of it, the children might learn one or two Indian games, an Indian song and dance, and some Indian myths to tell around the campfire. The children might dramatize some of the myths or work out a dramatic assembly presentation from their play.

The making of notebooks to keep as a remembrance of the unit will necessitate various language activities, as will the assembling of items for an Indian museum, making lists for various tasks to be done, and so on.

Beginning concepts of geography may be obtained with children in the second and third grades by making use of the Indian map showing the locations of the tribes which comprise the woodland Indians group.

Health, safety, lessons of democratic living will of necessity be a part of the general study of Indians.

ARTS and CRAFTS

On the following pages we have shown several Indian crafts which may be incorporated into this unit. If the class is divided into groups, each may work on one craft item.

Indian designs, picture writing motifs, campfires, tipis, wigwams, and the like may be used to make blackboard decorations, notebook covers, program decorations, and other items in which repeat or all-over designs are desired.

If a sand table is constructed, children may make clay figures of Indians in various characteristic poses and performing the necessary duties of Indian life.

Murals and friezes, as well as individual posters may attract children in the third grade.

BIBLIOGRAPHY

Bemister: *Indian Legends*

Buttree: *Rhythms of the Redman*

Cowles: *Indian Nature Myths*

Deming: *Little Eagle*

Holling: *Book of Indians*

Hunt: *Indian Craft*

Lenski: *Indian Captive*

Momyer: *Indian Myths, Indian Youth, Indian Handicrafts* (Indian Life in America Series)

O'Keeffe: *Forest Indians*

WOODLAND INDIANS

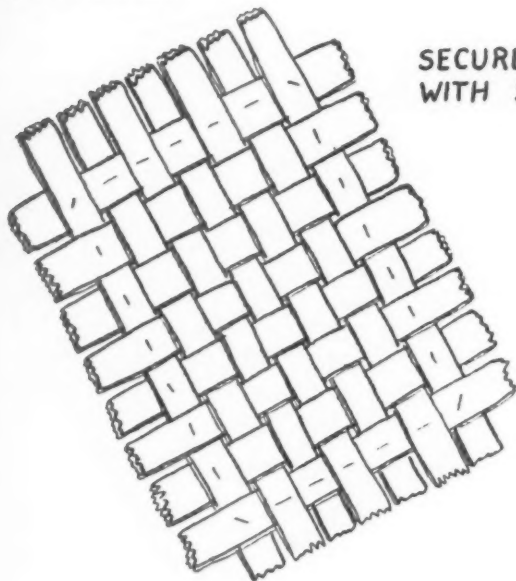
The map shows the following tribes and regions:

- Penobscot** (top left)
- Massachusset** (top center)
- Pequot** (top right)
- Mirraganet** (top right)
- Shennecock** (top right)
- Iroquois** (center, shaded)
- Delaware** (center right)
- Susquehanna** (center right)
- Erie** (center, shaded)
- Huron** (center, shaded)
- Ottawa** (center, shaded)
- Potawatomi** (center, shaded)
- Sauk** (center, shaded)
- Mascouten** (center, shaded)
- Kickapoo** (center, shaded)
- Menominee** (center left, shaded)
- Chippewa** (center left, shaded)
- Winnebago** (center left, shaded)
- Chippewa** (bottom left)
- Ojibwa** (bottom left)
- Winnebago** (bottom left)
- Winnebago** (bottom center)
- Sauk** (bottom center)
- Illinois** (bottom center)
- Mascouten** (bottom center)
- Kickapoo** (bottom center)
- Potawatomi** (bottom center)
- Illinois** (bottom center)
- Niagara** (bottom right)

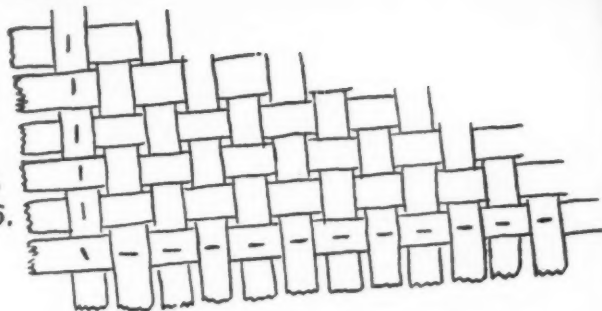
Illustrations include a Native American man with a bow and arrow, a Native American woman, and a Native American child.

INDIAN CRAFTS—WEAVING

USE 2" STRIPS OF WRAPPING PAPER FOLDED LENGTHWISE.



SECURE ENDS WITH STAPLES.

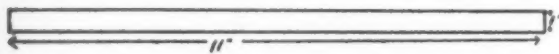
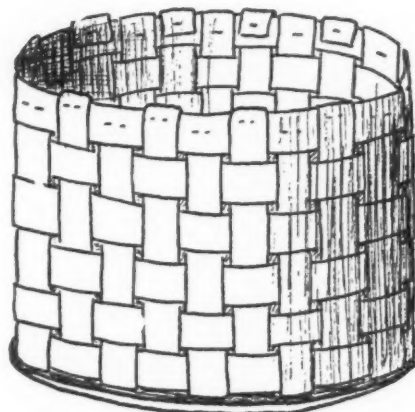


The woodland Indians were weavers. They used grasses and bark to make mats, baskets, cradles, and other necessary items. Here is a way in which very young children can make from paper mats such as the Indians used in their tipis.

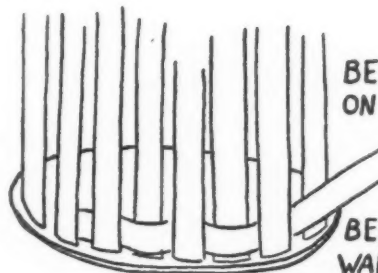
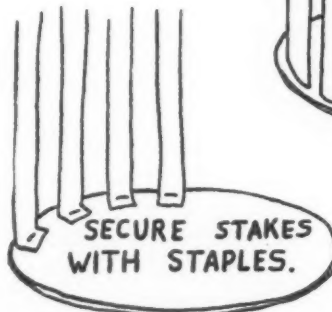
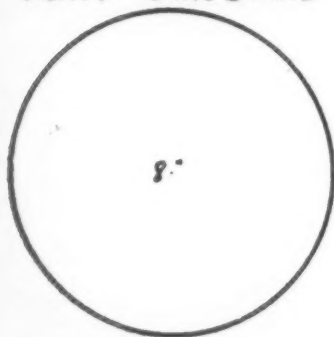
First, large numbers of paper strips should be cut. These should be 2" wide and then folded in half lengthwise to give body to the mat. The strips should be as long as the finished mat is to be wide. In the sketch above we have shown how, at the beginning of the weaving, the warp and woof strips should be stapled together. If staples are not available, coarse thread and a needle could be used to sew them together. The weaving proceeds as shown. Unless the mat is to be square, the lengthwise strips must be made longer. This may be done by stapling or sewing additional strips when needed. The finished mat might have fringed edges by cutting the hanging strips with a scissors.

To weave baskets similar to those of the woodland Indians, cardboard (table backs, boxes, etc.), lightweight cardboard (suit boxes or similar material), paper, and staples are needed. Cut the heavy cardboard into a circle as wide in diameter as desired. Cut the lightweight cardboard into 1" wide strips. Staple these to the circle as shown. Space about $\frac{1}{2}$ " apart. They may bend but this does not matter; it will be corrected as the weaving proceeds. The paper strips should be woven as the illustrations show. When the basket is as high as desired, fold the ends of the uprights under and staple. Paste may substitute for staples in this project.

Colored construction paper may be used as the weaver. Tones of gray, brown, tan, green, and yellow are suitable. They resemble most closely the rushes and grasses used by the Indians of the northeastern woodlands.

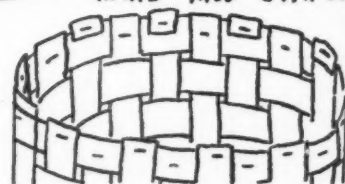


CUT 20 STRIPS FOR STAKES.
HEAVY CARDBOARD



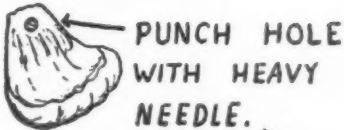
BEGIN WEAVER
ON INSIDE OF
STAKE.

BEND ENDS IN-
WARD AND STAPLE.

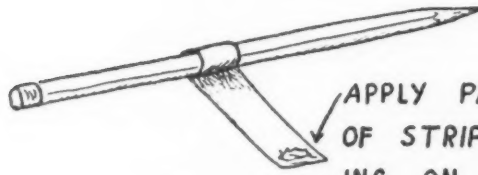
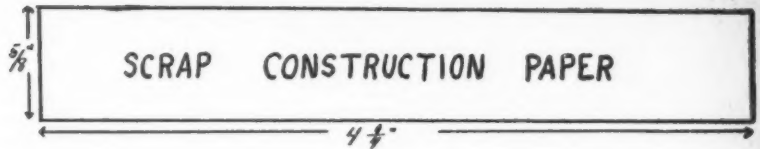


INDIAN CRAFTS—BEADWORK

SHELL MACARONI



REAL SHELLS CAN ALSO BE USED.



PAPER BEAD



STRING SEVERAL LENGTHS OF BEADS. ALTERNATE SHELLS AND PAPER BEADS. FASTEN INDIVIDUAL STRANDS TO CORD WHICH WILL TIE AROUND NECK.

For dramatic play during an Indian unit, for decorative effects on many Indian craft items, and for the exhibit of articles used by the Indians, this project on Indian beadwork is suggested. We have outlined three types of beads which the children of the primary grades can employ: shells (real and macaroni), paper beads, and those made from clay. The last simulate the beads the Indian fashioned from stones and from the teeth of animals.

The shell beads are appropriate if the children live near a lake, a river, or the seashore where they can conveniently find these beads in quantity. However, if children have a few specimen shells to see what they look like, they may then use the macaroni (assuming that this item is available for craft work).

The paper beads are made from scraps of construction paper and may be made as long or as short as is desired. The length of the finished bead depends upon the width of the piece of construction paper used. (See the diagram at the top right of the page.)

Clay beads may be shaped by rolling small quantities between the fingers or by molding it in the form of teeth, triangles, and the like. Before the clay has hardened, a hole large enough for the thread should be made.

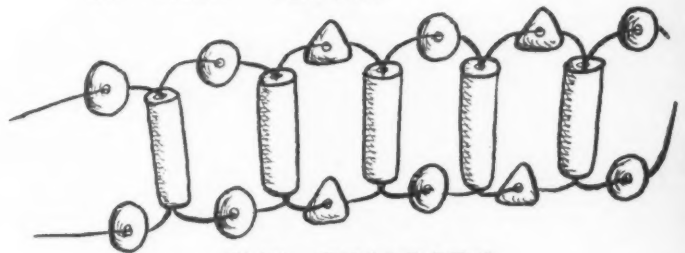


MOLD CLAY IN VARIOUS SHAPES. PUNCTURE WITH A NAIL AND MAKE HOLES BIG ENOUGH TO PASS HEAVY CORD THROUGH.

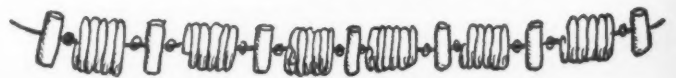
ROLL CLAY IN THIN STRIPS AND MAKE COIL BEADS.



USE SINGLE OR DOUBLE STRANDS OF CLAY "TEETH".



CLAY BRACELETS



INDIAN SYMBOLS AND PICTURE WRITING



DEER



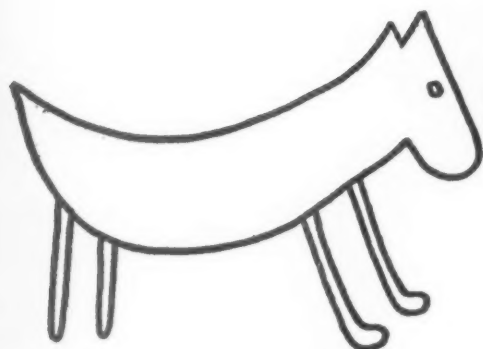
WATER BIRD



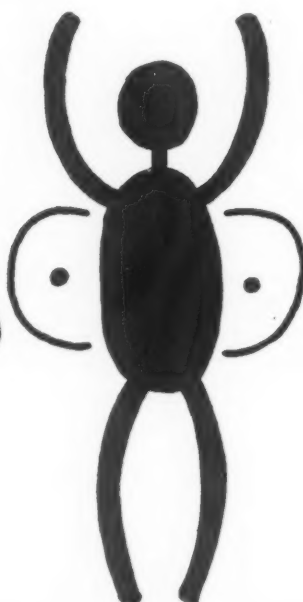
WOMAN



BEAR NEAR



WHITE MAN'S HORSE



RAIN

STANDING
BEAR



During a unit on the woodland Indians, the classroom will be filled with pictures, cutouts, notebooks, and other articles all bearing the Indian theme. The children will learn about the picture writing which the Indians used to convey messages. Why not encourage the children to use these picture-writing symbols for decorative purposes?

On this page we have not, of course, been able to show all the types and characters contained in the picture writing. We have made the symbols shown large enough so that the children may get a clear idea of the sort of thing which the Indians used to tell their stories.

These symbols may form blackboard decorations, notebook covers, and the like. They may also be used to decorate tipis, Indian crafts, programs, invitations, and so on.

The children may wish to experiment by making their own symbols to tell stories. They could work out a set of symbols and then write letters to friends and classmates.

A BASIC COURSE IN MUSIC EDUCATION

FOR ALL GRADES

By DOROTHY A. MILLER

LESSON THIRTEEN

Ear Memory

Sing middle C and treble C.

Body Posture

"What one thing is responsible for body posture?" A high chest is also necessary for health and grace.

Hand Position

Repeat the quiz on hand position given in Lesson Eleven and have the class show the correct position.

Correlation of Notes and Keys

Review correlation as given in Lesson Eleven.

Reading Notes

Write "Hippity Hop" on the music wall board. Have the class read forward, backward, and skipping around as fast as the notes can be pointed out. Singing "Hippity Hop"

Have class sing the words once or twice, then have them sing the letter names of the notes, observing the correct time as in singing the words. Next, have the figure numbers sung.

If the singing is done without a mistake any member of the class should be able to go to the piano and play the piece without a mistake.

Playing "Hippity Hop"

Place both hands in position on the keyboard. Recite once before playing. Left hand plays bass C, E, G. Right hand plays middle C, E, G. Left hand plays treble C. Left hand comes back to position on bass C. Right hand plays G, E, C. Left hand plays G, E, C. Right hand plays middle C.

This kind of work requires thinking and eliminates mistakes.

Next see how many can play without one mistake. If there are no mistakes made there will be none to correct. This saves time and energy. Accuracy comes first. Speed comes through accurate repetition. Play slowly enough to avoid all mistakes. Make this a definite rule to follow.

The one thing that retards the progress of students more than anything else is trying to play faster than they can think accurately. So called practice that includes mistakes is very detrimental in more ways than one.

LESSON FOURTEEN

Make Lesson Fourteen a review lesson. Give thorough drill on all points that have not been thoroughly mastered.

COURSE TWO

TRAINING LARGE GROUPS

LESSON ONE

A course for beginners of all ages above the kindergarten.

The piano keyboard is the foundation of music study, whether it is singing, piano, strings, or wind instruments. This means that the key names should be mastered before a note is played from the printed page. In piano study it is most important that key names are mastered before undertaking to play by note. Otherwise the student is greatly handicapped and his work cannot be a joy as it should be.

The C-E-G Keys

Each student must have a Note and Key Correlator for reference.

Station yourself at the wall board and ask the class what the black and white keys are called.

"How are the black keys grouped or arranged?" If class does not answer immediately, point to the black keys and have them counted.

Point to the white key on left of *TWO BLACKS* and ask if this key is on right or left of two blacks.

"What is the name of the white key on the left of *TWO BLACKS*?" The class, looking at the Correlator, finds the letter name and answers C.

Point to white key on right of *TWO BLACKS*. "What is the name of white key on the right?"

Point to all the C and E keys on keyboard, asking as a key is pointed out: "What is the name of this key?" "This one?" Give thorough drills in this way.

Test One—for Location

Class must *not* look at Correlator.

"Where is E located?" "Where is C located?" Repeat several times.

Test Two—for Letter Name

"What is the name of the key on the left of two blacks?" "What is the name of the key on the right of two blacks?"

Repeat, then give Test One again, then back to Test Two, repeating these two tests until great speed is acquired.

Test Three

Point to all C and E keys up and down the keyboard, skipping around, having the class call key name as fast as the teacher can point.

G Key

"Class, observe a group of *THREE BLACKS*. We have a white key on the right, a white key on the left and how many white keys in the three blacks?"

"Class, look at your Correlators and tell me the name of this key." Point to the G key.

After the class has given its name, state that G is called the lower white key in the three blacks, because it is lower in tone pitch anywhere on the keyboard. Illustrate at the piano by playing these two keys.

"Class, what is the name of the lower white key in the three blacks?" "Where is G located?" Have the G location repeated several times as it is not so easy to remember.

Repeat the two questions several times.

Pointing to all C, E, G keys up and down the keyboard, have the class call the name as fast as you can point to a key.

Test One

"Where is E located?" "Where is G located?" "Where is C located?"

Test Two

"What is the name of the white key on the left of two blacks?" "What is the name of the white key on the right of two blacks?" "What is the name of the lower white in three blacks?"

Test Three

Point to all C, E, G keys up and down the keyboard, class calling the key name.

Do not present another key name until these three are mastered. This should be accomplished in a short time if the drills and tests are made interesting, through speed and enthusiasm on the teacher's part.

Jump from one test to another, re-
(Continued on page 42)

PROGRESSIVE ART IN PROGRESSIVE SCHOOLS

MASKS—FUN TO MAKE AND WEAR

BY HAROLD R. RICE
HEAD, DEPT. OF GRAPHIC
AND PLASTIC ARTS
PROFESSOR OF
COMMERCIAL DESIGN
UNIVERSITY OF ALABAMA

This article is written to give the teacher further understanding of the fine arts and to aid her materially in sharing these experiences with her children. Suggestions made in articles of this nature enrich activities that originate in the classroom; however, they can never be considered as lesson plans designed for every situation, because individual personalities must be considered. If the reader uses these suggestions otherwise, the very essence of the underlying philosophy is lost and an artificial situation results.

INTRODUCTION

Masks, whether for the Halloween festival, wall decoration, or an historic costume play, hold a certain fascination for both the child and the adult. Few activities offer more opportunity for genuine creative expression than does mask making. There are no rigid rules to follow, and the creator is free to produce thrilling products.

While there are many methods for making masks, only three will be treated here. The first is recommended for children in the lower grades; the second for those of the middle bracket; and the last for pupils in the upper level of the elementary school. However, this is not an arbitrary classification.

CUT-PAPER MASKS

A few sheets of 9"x12" cutting paper of assorted colors, string, paste, and scissors are all that are needed. These simple materials, plus an expressive imagination, will assure a successful activity that will delight everyone.

Fold the paper through the middle, giving a piece of double thickness measuring 6"x9" (Fig. 1). Open the paper and place it against the face with the scored line running vertically between the eyes (Fig. 2). Locate the position of the eyes by feeling them through the paper. Mark these two points with a piece of chalk (Fig. 3). If an opening is to be cut for the nose, it is located in the same manner as the eyes.

Now the fun begins. There is no end to the many ideas that can be carried

out in making the mask. Holes can be cut into the mask (Fig. 4), strips of cutting paper of contrasting colors can be pasted to the basic sheet (Fig. 5), and certain areas can be built up in a third dimension (Fig. 6). Strings attached to each side of the mask hold it in place.

PAPER-BAG MASKS

The cut-paper masks do not cover the entire head, and limit the creator to some extent. Masks made from paper bags hold certain advantages over the cut-paper masks. The bag covers the entire head and hides the identity of the wearer.

INTRODUCING MR. OWL

A wise old owl lived in a tree,
He sat there all day patiently;
He did not stir nor make a sound,
Till darkness gathered all around,
Then proud as any bird that sings,
He called, "Who-Who," and ruffed
his wings,
And very boldly flew away
To scout the woods till break of
day.

—Ollie James Robertson

The same general procedure is followed. The position of the eyes is located and marked. A hole for the nose may be cut if desired. Ears, whiskers, hair, and desired features can be painted on the paper bag, but the mask is much more effective if these additions are made from bits of gaily colored paper and pasted in place (Fig. 7). No strings are necessary for this style mask, although some may prefer to tie the mask around the neck with string (Fig. 8).

PAPIER-MACHE MASKS

Older children will prefer to spend more time on their creations and some really fine masks can be made by a simple process.

Briefly, the mask is built over a temporary clay base. Wad up a quantity of newspaper which acts as a core for the clay and reduces the amount of clay needed (Fig. 9). Model the general features desired for the particular effect desired. Desirable features should be exaggerated in building the base.

Once the base is completed, a piece of moistened cheesecloth or similar thin material is placed over the clay foundation. This prevents the paper added from sticking to the clay and makes it easier to remove the complete mask (Fig. 10).

Short strips of newspaper which have been dipped in a bowl of wheat-flour paste are placed over the form (Fig. 11). The finished mask will have at least five complete thicknesses of paper strips. If a different type of paper is used for alternating layers, a more even application is assured. For example, paper of black newsprint can be used for the first layer; strips torn from the colored comic sections for the second; the third layer can be black newsprint again.

Once the desired number of layers has been applied, the mask is set aside to dry. Then it is removed from the clay form and painted with tempera paint.

Many different effects can be obtained by adding yarn for hair and whiskers, strips of cloth and odd ornaments for decoration (Fig. 12).

Huge papier-mache masks that completely encircle the head can be made by building a paper colored clay base as shown (Fig. 13). The mask is built over the form in much the same manner as described above. Once the mask is dry, it is necessary to cut it in two pieces to remove the clay center (Fig. 14). The two pieces are put together again by adding short strips of paper pasted across the opening (Fig. 15). This type of mask is frequently used in pageants and costume plays (Fig. 16).



FIG. 1

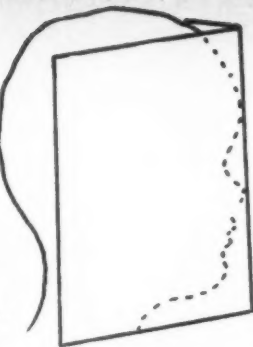


FIG. 2

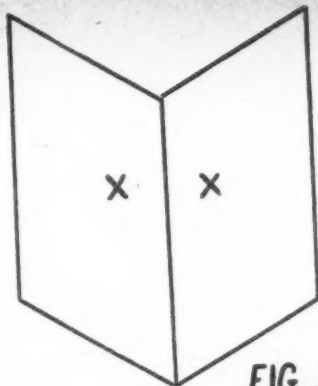


FIG. 3



FIG. 4



FIG. 5



FIG. 6



FIG. 7



FIG. 9

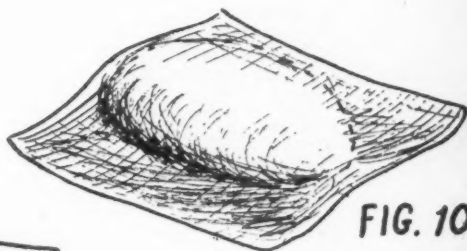


FIG. 10

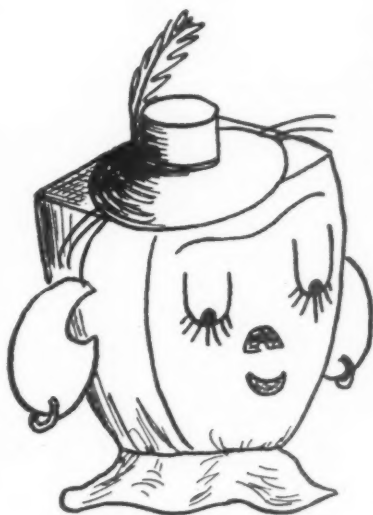


FIG. 8

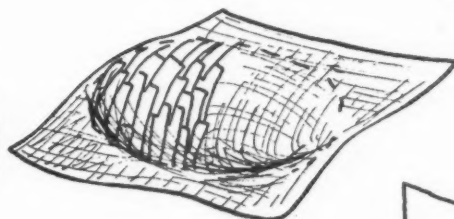


FIG. 11



FIG. 12

PASTE HERE



FIG. 13



FIG. 14

CUT HERE

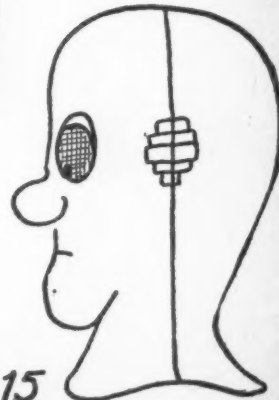
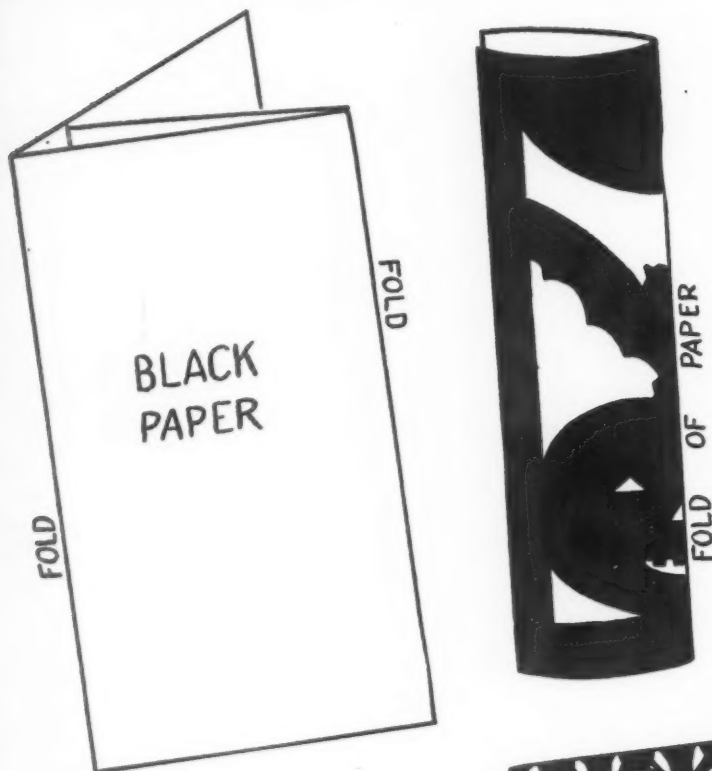


FIG. 15

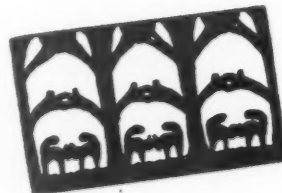
HALLOWEEN SILHOUETTES

By SOPHIA KREITMAN



FOLD BLACK PAPER THREE TIMES. THEN FOLD AGAIN, TRACE SILHOUETTE AND CUT DESIGN.

These silhouettes (cut from black paper for window decorations or cut from white paper for blackboard borders) are made by folding a sheet of paper into three sections as shown at the extreme left. The folded sections are then folded once more as shown at the immediate left. Sketches for the silhouettes should be made twice the width and exactly the height of the paper in its final fold. When satisfactory sketches are completed and after care has been taken to have them symmetrical and with no cutting to be done through the lefthand folds of the paper, one half of the sketch (vertically) should be sketched or traced on the folded paper and cut out.



HALLOWEEN GHOSTS

A SAFETY PLAY—INTERMEDIATE GRADES

By ORDELLA WALKER ARNESON

SCENE: Boys' clubhouse, a shack made of old boards.

CHARACTERS: Jack, Bill, Dick, Tom and Frank (intermediate age); Mary, Ruth, Helen, Doris, and Betty (about the same age).

TIME: Saturday afternoon, a week before Halloween.

SCENE I

(All the boys except Bill are lounging informally, seated on old boxes or broken chairs. They are whistling or toying with various small objects from their pockets.)

JACK: Well, is everyone here so we can start?

DICK: All here except Bill.

TOM: Wish he'd hurry. He knew we had important business to plan.

(Three soft knocks and three loud ones are heard. Frank goes to the door.)

FRANK: Who goes there?

BILL (from outside): William Henry Harrison.

FRANK: Repeat the countersign.

BILL: Alabala boola.

FRANK: Enter.

BILL (wiping his brow): Whew, did I have a hard time slipping away from that twin sister of mine! Betty's trying so hard to find out what we're planning to do Halloween Night.

TOM: Yes, sisters are a nuisance all right!

JACK: We'd better get to work and make our plans. What ideas do you fellows have? Let's make this a really spooky Halloween.

DICK: Let's play some trick on Old Man Harris. It's fun to tease him!

FRANK: I know where we can find rope for stretching across the sidewalk. It will be fun to watch people trip over it on that dark corner near Smith's.

TOM: We've got to get even with those snoopy sisters of ours. Let's dress up like ghosts and scare them.

BILL: Yes, Betty caused me enough trouble today. I couldn't find her when I left home so I hunted all over for fear she'd be peeking somewhere to see where I went.

JACK: My Ma just got a new supply of laundry soap today, so I'll sneak some bars to soap the windows downtown.

(Locomotive whistle is heard.)

FRANK: There comes the train! I've got to deliver my papers.

JACK: Me too! Meeting's adjourned. (All rush out. Door slams. Betty comes out from behind the box on which Bill had been sitting.)

BETTY: So my twin brother thought he could get away from me! I just knew they were up to something, so I sneaked down here early and hid under this box. Guess they've forgotten a few things we've learned at school. We girls will show them a thing or two. I'll have to hurry off and tell them. (skips off chanting:

"Just wait till Halloween night,
Just wait till Halloween night,
We'll give them a fright!")

THREE KINDS OF LIVES

Hill and peak,
berg and ben—
we're tall and bony mountain-men.

Farm and town,
miles of grain—
we live and work upon the plain.

Wave and cloud,
wind and space—
the ocean is our working-place.

—James Steel Smith

SCENE II

(The same as Scene I. An old kerosene lantern furnishes a dim light. Boys are in costumes such as ghosts, goblins, etc. Frank carries a rope; Jack has soap bars sticking out of his pockets. Jack looks out of the window.)

JACK: I guess it's dark enough so no one will see us.

BILL: It certainly is dark. I—I think it is really spooky.

FRANK: So do I. I'm glad we're going together.

TOM: You wouldn't catch me out alone tonight.

(Three soft raps, then three loud ones are heard. Boys look startled.)

DICK (in surprise, half aloud): Why—that's our secret signal. But—but everyone is here already.

(Boys huddle together. Complete silence. Chains rattle. A groan is heard. Signal knock is repeated.)

JACK (shakily): Wh—who goes there?

BETTY (disguising her voice in ghostlike tones): Eet es I, thee Ghost of Halloween Past. I command thee open!

BOYS (mutter): Oh, what shall we do? Wish I'd stayed home! This isn't the fun I thought we were going to have!

(Door slowly opens. Betty, dressed as a ghost, enters.)

BETTY: As ye would not bid me enter, I shall come een! I am thee Ghost of Halloween Past come to haunt thee for thy deeds of yore—to warn thee for the future. Heed my warnings! Beware! Behold who ees coming een the door. (Points to the open door and steps to the side. Enter Mary dressed as a shaky old man, leaning on a cane.)

TOM: Why that's Old Man Harris!

MARY (speaks in high-pitched quavering voice): Yes, I am Old Man Harris! Do you wonder I hate boys! (Shakes his cane.) Boys who play tricks. Twenty years ago my wife came out of the house the morning after Halloween. Some boys had taken away the back steps. She didn't see it and fell down, injuring her spine and she has been a helpless cripple for all these years. Last year you let the pigs out and they destroyed my whole garden. They ate all the things my poor wife and I were to have for winter. Many meals we were hungry for we were too proud to beg. Do you wonder I hate boys! (Steps aside. Boys look at each other in surprise, fidget uncomfortably.)

BILL (falteringly): Why we just meant to have some fun.

RUTH (enters on crutches): I am the little girl who was frightened by the Jack-O-Lanterns and ran so fast I didn't see the rope across the sidewalk. Three months in the hospital was a long time, and you can't have much fun on crutches.

FRANK (hides his rope behind him): Guess I'd better get rid of this thing!

BETTY: Behold!

(Continued on page 41)

NEW MEXICO

LEARNING ABOUT THE GOLDEN STATE

A SOCIAL STUDIES UNIT FOR INTERMEDIATE AND UPPER GRADES

New Mexico, the fourth largest state in the Union, has had a long and colorful history. The land and the people are colorful, too. Since this state presents so much of importance and interest, a large and stimulating unit can be developed. However, the information presented below is especially designed to help those classes which want to study about New Mexico but which must, of necessity, "streamline" their unit.

THE LAND

For a study of New Mexico in the intermediate and upper grades, we recommend the use of several maps in order better to understand the geographical features and their relation to the development of the state. In addition to the regular map showing cities, rivers, places of interest, and so on, a relief map or one showing the elevation of the land in various sections is desirable. Also, a map showing rainfall is advantageous in correlating information about agricultural development in the state.

With these maps at hand, it is possible to answer many questions which will arise during the course of the unit. On page 19 we have printed a large map and two smaller ones.

New Mexico is, primarily, a land of mountains and plateaus. Between the mountains there are fertile valleys and on the high plateaus, receiving little rainfall, there are large areas suitable for raising cattle and sheep.

The mountains have proved a source of many minerals: silver (formerly the most important), copper, zinc, lead, gold, coal (of which there are large deposits—principally anthracite or hard coal), and oil (now one of the most valuable of all New Mexico's minerals).

The plateaus, with mesas rising sharply from the flat plain, are dry but provide grass for livestock. The mesas form one of the most unusual features of the state.

THE HISTORY OF NEW MEXICO

Less than fifty years after the discovery of America, expeditions of Spaniards from Mexico set out to find what they believed were the "Seven Cities of Cibola" in what is now the American Southwest. They thought that gold abounded in these cities. Coronado is the most important of these Spanish explorers. He came to New Mexico in

1540. All were disappointed in the lands they found. There was no gold and the Indian cities were the pueblos not very different in appearance from present-day Indian villages. With the explorers came Spanish missionaries who built churches and settled down among the Indians.

Santa Fe, the capital of New Mexico, was the principal city of this region under the Spanish rule. It is one of the oldest cities in the United States. As a matter of fact, only St. Augustine in Florida is older. When Mexico formed a separate government, New Mexico became a part of it. Later, this area was ceded to the United States and, in 1912, became a state.

THE PEOPLE

New Mexico is the only state in the Union which has two official languages—English and Spanish. There are a great many people of Spanish and Mexican descent in the state as well as Indians who speak Spanish.

The Indians of New Mexico form the most interesting part of the population. For the most part they are the Pueblo Indians living, much as did their ancestors, in the terraced homes which we have all come to recognize. Many of the children attend Indian schools in the larger towns. The families make their living by growing corn and other crops adapted to a semiarid land and by selling handmade articles—pottery, blankets, jewelry, etc.—to tourists. These Indians have developed great skill in making these items which are truly works of art. Some of the pueblos (such as the one at Taos) have attracted large numbers of artists who find inspiration both in the picturesque Indians and in the dramatic landscape.

In addition to the Pueblos, there are some Navajos and some Apaches living in New Mexico.

AGRICULTURE IN NEW MEXICO

Most of the land, in order to produce profitably, must be irrigated. For this purpose several dams have been constructed and rivers have been diverted in such a way as to make irrigation canals.

With this help from man, the land of New Mexico has proved a rich source of agricultural products. Among

the most important are cotton, hay, beans, corn, and wheat. Other crops are potatoes, grains, and fruits. Cotton is the chief agricultural product.

Livestock raising can be carried out on the slopes of the mountains and on the plateaus. Cattle, sheep, hogs, and mules are raised in addition to horses. It is interesting to note that there were no horses at all in America until the Spaniards brought them to this country. Some escaped from various expeditions and formed the basis for the first herds of wild horses. The Apache Indians, particularly, became expert at catching, breaking, and riding these horses.

MANUFACTURING IN NEW MEXICO

The presence of minerals in large quantities has given rise to various industries connected with mining and smelting. However, the most important industries in the state are petroleum refining and lumbering (the forests in the mountain areas provide the raw material for this activity). Cotton manufacture is carried on to some extent and one might also include the handcraft industries of the Indians.

OUTSTANDING FEATURES OF THE STATE

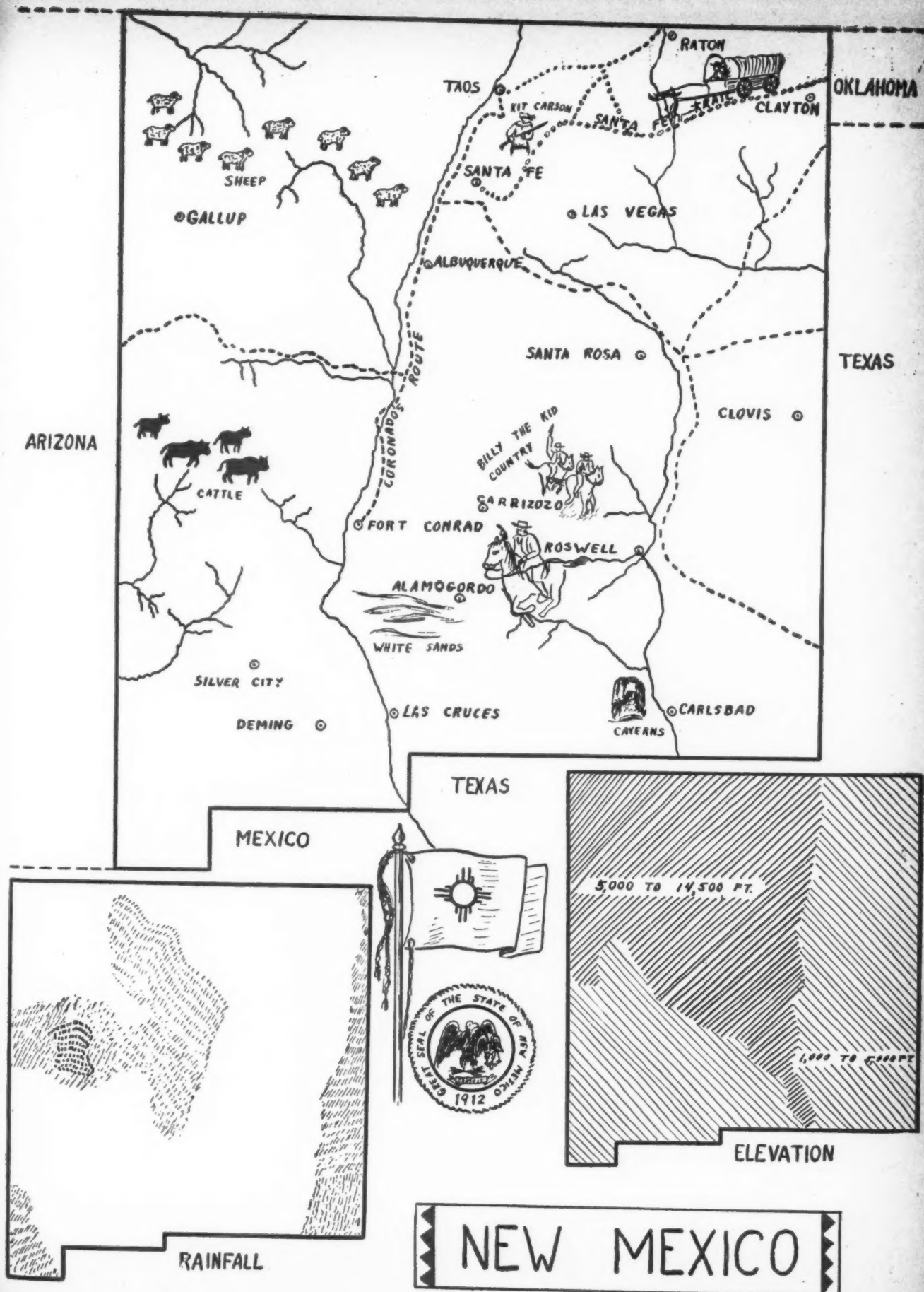
Archeologists, who make it their business to uncover the relics of past ages have found in New Mexico a fertile field for their activities. There are the relics of early civilizations in the remains of the cliff dwellers and other early peoples, for example.

The Carlsbad Caverns in the southern part of the state are only partially explored. They are some of the largest caves in the world.

ACTIVITIES

Making a large floor map of New Mexico is probably the best way to learn about all the activities, products, landmarks, cities, and so on. If this activity is carried out, a smaller relief map should also be made so that the relationship between these activities and the topography of the land will be better understood.

Dioramas, specimens of Indian handicrafts, historical murals and friezes, and notebooks are other possible activities.



A NEW MEXICO NOTEBOOK

During the study of the state of New Mexico, the boys and girls will want to collect many pictures and sketches, as well as other items of interest, about this colorful state. These may be compiled into a large classroom notebook on which all the children work; or each child may wish to make his own smaller notebook of the material he has collected.

On this page we have shown several possible pictures which might be included in this New Mexico Notebook. El Morro is a large rock on which many of the early Spanish explorers and American pioneers have carved their names, thus leaving a record of their arrival in New Mexico. The yucca flower is the state flower of New Mexico. Carlsbad Caverns are among the wonders of the state—indeed, of the nation. As in California, life at the missions had important effects in the history of the state. We have shown a picture of the mission at Taos.

Of course, the Indian pueblos are among the things that people usually think of first when considering New Mexico. The boys and girls might include pictures of Indians, of their dances, and of the ways in which they live as a special part of their notebooks.



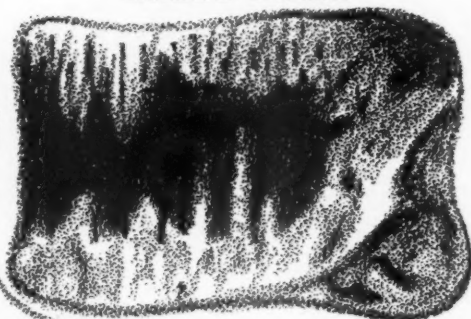
EL MORRO



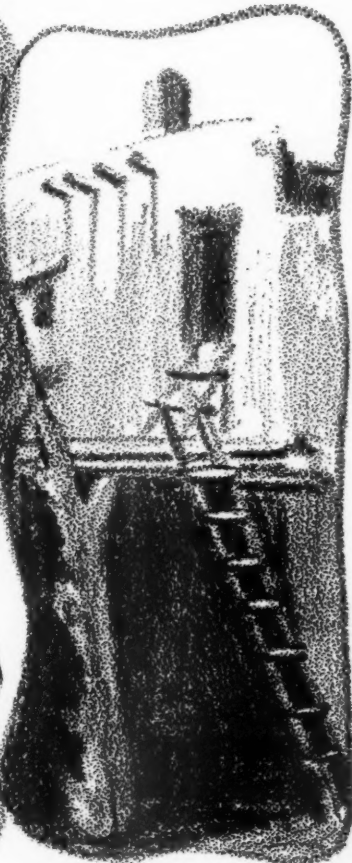
YUCCA
PLANT



STATE
CAPITOL,
SANTA
FE



CARLSBAD CAVERNS



CHURCH AT
TAOS

INDIAN
PUEBLO

HA
by LUC
Here
which n
all in c
For
fold o
The fo
crayon
brim a
bottle i
big nee
stick as

FOLD OF PAPER

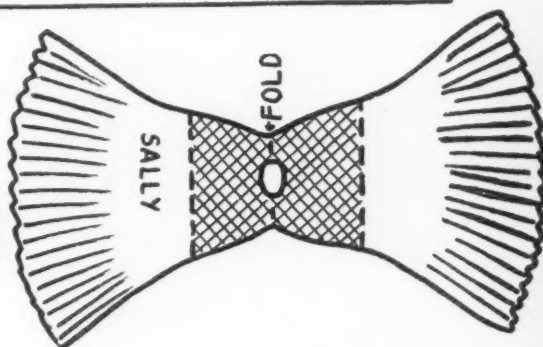
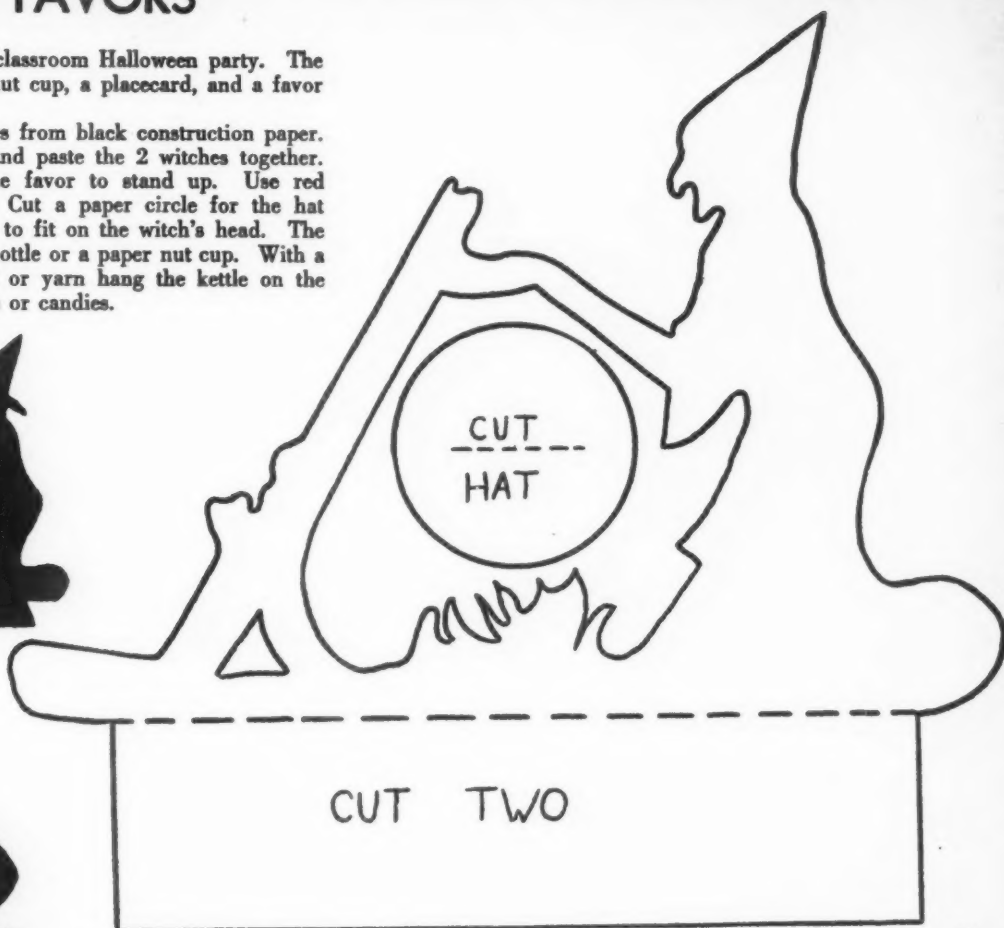
Oct

HALLOWEEN FAVORS

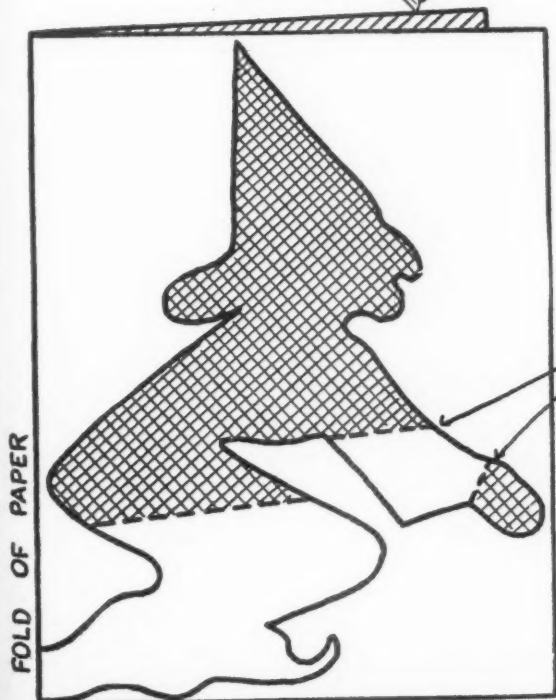
by LUCILLE STREACKER

Here are two favors for a classroom Halloween party. The witch making her brew is a nut cup, a placecard, and a favor all in one.

For each guest cut 2 witches from black construction paper. Fold out on the dotted line and paste the 2 witches together. Use red crayon to make the flames. Cut a paper circle for the hat brim and cut it in the center to fit on the witch's head. The little is the cap from a milk bottle or a paper nut cup. With a big needle and coarse thread or yarn hang the kettle on the stick as shown. Fill with nuts or candies.



USE LOLLIPOP STICK FOR BROOM HANDLE



PASTE SHADED PARTS



A PLACECARD WITCH

Make a placecard from a witch,
Write the name upon her broom;
Fold black paper, cut two witches,
Paste where shaded but leave room
For a lollipop broomstick,
And now your witch will be complete
When you add her wide hat brim
And stand her on her own two feet.



OCTOBER FUN



WORDS AND MUSIC BY Z. HARTMAN

IN MODERATE TIME

The musical score is written for piano and voice. It consists of eight staves of music. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'IN MODERATE TIME'. The lyrics are written below the notes. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'mf' and '8va'.

I ASKED THE AU-TUMN CHILDREN WHY OC-TO-BER IS SUCH FUN, AND
WHY, OF ALL THE YEAR'S BRIGHT MONTHS, IT IS THE JOY-LEST ONE. 'OH,
THAT'S BE-CAUSE IT'S AP-PLE TIME! THE RO-SY AP-PLS CRIED. 'No,
IT'S BE-CAUSE IT'S NUT-TING TIME, THE RI-PENED NUTS RE-PLIED. THE
FALL-EN LEAVES DE-CLARED, 'IT IS BE-CAUSE FOLKS PILE US HIGH AND
KIN-DLE SPLEN-DID BON-FIRES CLIMB-ING UP-WARD TO THE SKY. THEN
BIG SIS PUMP-KIN SAID, 'I BRING THE MOST FUN EV-ER SEEN WHEN
ALL MY JACK-O'-LAM-TERNS ARE LIT UP ON HAL-LOW-EEN!'

8va



BLUE EAGLE AND HIS FRIENDS

By THELMA MORELAND

One autumn day three children of Plymouth decided to have a picnic in the woods outside the village stockade. John had shot a wild turkey; Desire had baked a berry pie; and little Hope brought potatoes for the feast. What fun it was to build a wood fire and roast the big bird on the spit and bake the potatoes in the hot embers!

Suddenly the children heard a strange noise, like the eerie cry of a screech owl.

"Listen," cried John. "'Tis Blue Eagle. Let us invite him to the feast."

Then the bushes parted and a small boy clad in deerskin scampered out. He was Blue Eagle, an Indian prince, son of the big chief and friend of the white children. Behind him trailed Squanto, an Indian brave, carrying a bundle.

"I bring maize to the feast," said the Indian lad in perfect English, for the children had taught him.

"Squanto! Give the maize to Desire that she may roast it."

"Ugh," grunted Squanto, dumping the corn on the ground.

Then they roasted corn, while Desire turned the turkey over and over. The baked potatoes were put in a wooden bowl, and the Indian boy carried them to a stump which served as a table. Then the four little friends and Squanto gathered around the stump and enjoyed a delicious feast.

While they were eating, the little Indian prince told the white friends many interesting Indian legends. He told them why the woodpecker's breast is white. He told them why the fir trees whistle in the wind, and why the whippoorwill comes out at evening. He told them of the Rain Festival and the Bear Dance.

"In dry periods, when famine threatens, we must pray for rain. Our whole tribe, even the children and the old

people, sing and dance and chant to the Rain Spirit. All evening, till the golden moon is low in the west, we sing for rain. Then, in a few days, thunder rolls and sweet showers drench the earth."

"Ugh," said Squanto.

"Tell about the Bear Dance," said John.

"Before the bear hunt we hold our Bear Dance. The whole tribe sings and dances to the Bear Spirit. Then we have bear steak for many moons."

"Why not have a Turkey Dance?" asked the practical John. "I scurried through the woods for miles before I found this one—Look, Squanto has eaten our whole pie!"

And sure enough, the last bite of pie disappeared at that very moment.

"Oh, you greedy fellow," cried the little prince. "Never again will I bring you to another feast!"

ACTIVITIES IN THE KINDERGARTEN

FRISKY LITTLE SQUIRREL

By YVONNE ALTMANN
KINDERGARTEN DIRECTOR
OSHKOSH, WISCONSIN

AUTHOR'S NOTE

This department belongs to you who teach young children. It is your department. You can make it whatever you wish. If you have any problems concerning your kindergarten classes, write to the author in care of Junior Arts and Activities and she will answer them either on this page or through personal letter.

If you like this feature, let us hear from you. No problem is too small or insignificant for this department. We especially welcome the beginning teacher who wants to be started right on her career as a teacher of small children. If you would rather your name or state did not appear in print with your question, just say so and we shall omit them.

I. Motivation

A motivation for this science activity is very easy. Very likely the children will do it for you by telling about the squirrels they see in the fall of the year. If not, you can bring their attention to squirrels by teaching them a song about squirrels.

II. Objectives

A. General to help the children

1. To develop their interest in the squirrel.
2. To strengthen observatory powers.
3. To acquire a greater knowledge of squirrels.

B. Specific to help each child

1. To find out any information the child wants to know about squirrels.
2. To draw pictures of squirrels.
3. To take a walk to study about squirrels.

III. Development

The song led the children in our kindergarten to talk about the squirrel. Soon it was decided to take a walk to find a squirrel. The rules for taking a walk were discussed before they started on their nature hike. These were the rules the children decided to follow:

1. Stay in line in the same position they were before they started on the walk.
2. Use their eyes and ears while on the walk.
3. Listen to the teacher when she stops the group to tell them something.
4. Be very careful crossing the streets.

Some of the children had brought

hickory nuts to school in the hope that they would find a squirrel to feed. The nuts were divided so that almost every child had one. To everyone's disappointment, not one squirrel was encountered on the walk. The next day a walk in a different direction brought the same result. It may seem at first that this activity would have to be dropped, but during the conversation period it was found that it was being carried on at home.

After that, we looked at nature books. Those that had colorful pictures were placed in the kindergarten library for the children to handle themselves. Pictures of gray squirrels and red squirrels were tacked on the bulletin board.

These were the main facts taught to the children in the discussion of squirrels:

I. General facts about squirrels

1. There are many kinds of squirrels. Some are large and others are as small as mice.
2. Some like to stay in trees and others like it best on the ground.
3. Some live in warm places and others live in cold places.
4. A diagram of a squirrel was drawn on the movable blackboard. A game was worked out by which the children learned the parts of a squirrel. Sometimes a child would tell one fact about one part of the squirrel. Other times a child would point to the part of the squirrel asked for in the game. If the child responded correctly, the class clapped for him.

These are some of the facts brought out by the teacher and the children: A squirrel has two eyes, two ears, two front paws, two hind legs, teeth, a tail, and its body and head are covered with fur. With its soft beautiful eyes the squirrel can see all around. With his thin, small ears, he can hear. He uses his paws and legs to run and climb. Like our hands and feet, the paws and legs of a squirrel have five fingers and toes. The paws are used to hold the food and to wash his face. He sits up on his haunches when he eats and sometimes when he listens. He cracks

the shell of the nut with his teeth, then picks out the meat. If he buries the nut; he uses his paws to dig the hole, put the nut in, and cover it up. He carries the nut in a pouch on each side of the cheek. The squirrel's bushy tail is not only pretty, but it helps him to sail through the air as he jumps from branch to branch. In the winter a squirrel wraps his tail around him, using part of it for a pillow, and to keep warm. In the fall the squirrel gets a warm winter coat, for his fur grows long and thick.

5. In the fall squirrels gather food for winter, usually nuts and seeds. They bury them in the ground or store them in their nests.

6. Squirrels live in nests or holes in trees. The nests are built in the forks of trees. Nests are made of leaves, twigs, moss, and feathers woven tightly together. Occasionally a squirrel does not sleep in his nest, but stretches out on a branch of a tree.

7. In the summer the father and mother squirrels raise a family of about four baby squirrels. They stay with their parents one winter. By spring they have grown so large that there is hardly room for all of them in the nest. The parents push them out of their homes. Soon they build their own homes and raise families.

8. The red squirrels are the ones found in our locality. Once in a while we do find a gray squirrel here, but it is a rarity. Because red squirrels are the most common, a discussion of them took place.

II. Red Squirrels

1. Red squirrels are smaller than gray squirrels. Their tails are not as big and pretty.

2. Red squirrels like to have fun. They make a great deal of noise. They play so much that sometimes they do not make nests but live in hollow trees. Sometimes a red squirrel takes a crow's nest and with twigs, leaves, and bark makes a roof over it.

3. In winter red squirrels do not sleep as much as gray squirrels. They

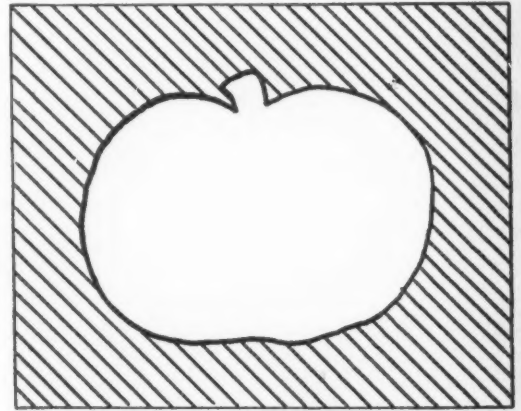
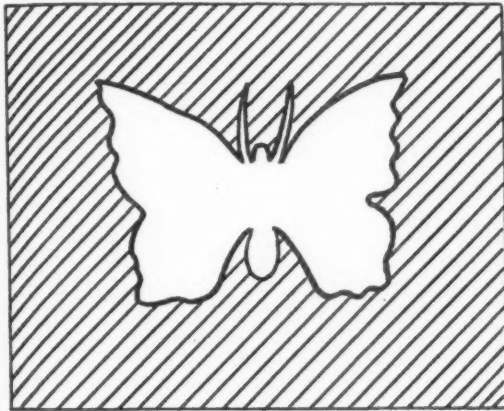
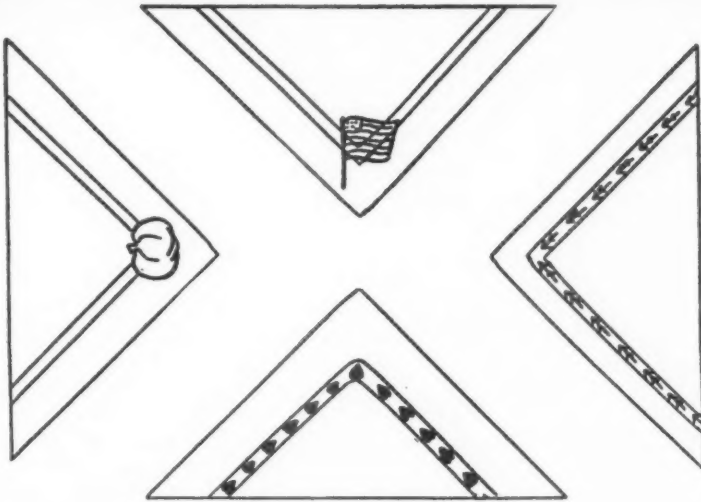
(Continued on page 42)

DECORATED NAPKINS—A JUNIOR RED CROSS PROJECT

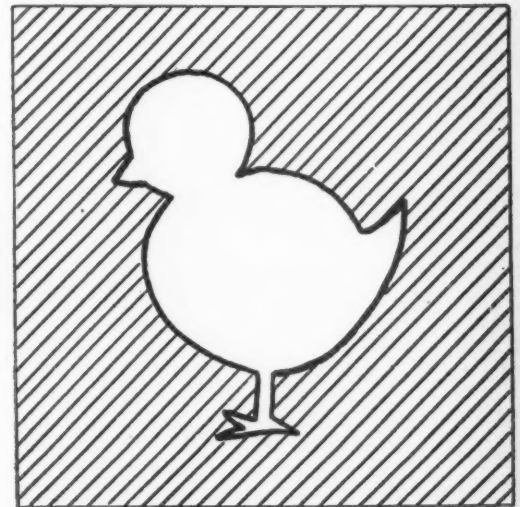
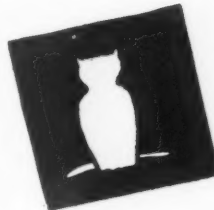
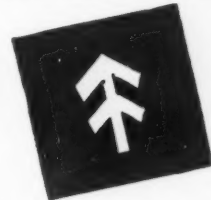
By YVONNE ALTMANN

At this season of the year we think of possible projects for inclusion in boxes sent to army and navy and veterans hospitals to cheer the sick and convalescent servicemen. Children in the kindergarten and primary grades can, with care, decorate napkins attractively so that they can be used as colorful and practical contributions to holiday meals. The children must, first and foremost, have clean hands when working on the napkins.

Napkins should be decorated with crayon designs. There are two possible ways to do this: a simple border design may be worked out and larger, corner decorations may be made. In both cases, stencils are necessary for simplicity and speed in making large numbers. Children in the kindergarten may be more adept at using the larger stencils for the corner decorations. All stencils should first be sketched to the satisfaction of the creator before the stencil is cut.



USE LARGE STENCILS FOR CORNERS OF NAPKINS AND SMALL ONES FOR BORDERS.



PREVENTING FIRES

A UNIT FOR PRIMARY GRADES

Sometime not too long after the beginning of the school year, you will probably have a fire drill. It might occur during Fire Prevention Week. Before and after the fire drill, children in the primary grades will find it an important item during the conversation periods. Before the drill they will talk about the proper way to leave the building and the reasons for not running, keeping in ranks, and so on. After the drill they will discuss the ringing of the fire bell, which class was first to arrive outside the building, the fire inspectors who watched the drill, and other topics.

Here is excellent motivation for a unit on fire prevention.

Once it has been decided to embark on such a unit, the class will discuss (in addition to the fire drill) how fires are good friends of man, in what ways fire is man's enemy, what the consequences of a fire in the school would be, the dangers of fire in the home, the various types of fires. They will also plan the things to be accomplished during the unit. These might be written on the blackboard and form the first page in a class notebook about the unit.

WHAT WE SHALL LEARN DURING THIS UNIT

1. We shall learn what fire is.
2. We shall learn how fire helps man.
3. We shall learn how fire harms man.
4. We shall find out how man fights fires.
5. We shall learn what to do if we discover a fire.
6. We shall learn what to do to keep our homes and schools from burning.

EXCURSIONS

First of all children will want to see what is done in their own school to prevent fires. With the permission of the principal, they may visit the engineer's headquarters to discover the safety devices connected with heating the building during the winter. They will examine the fire extinguishers and, if they are too small to learn how to use them, they will learn their purpose and how to keep the extinguishers from being damaged. They will learn how a fire which may break out in the school is reported. They should examine

any fire escapes and emergency exits and learn how these are used.

Next, the class might go on a trip in the neighborhood and learn about the operation of the fire-alarm boxes (if any). They should be told that it is wrong to use these boxes if there is no fire to report. They should observe possible neighborhood fire hazards.

Then a consideration of fire in the home is in order. Children should learn about the danger of keeping inflammable liquids near an open flame. They should learn the danger of keeping oily rags in unprotected containers. The same thing is true of matches. Then they should consider the possible fire hazards around their homes: bonfires, automobiles kept with uncovered gasoline tanks, burning of rubbish, and so on.

A final excursion might be to the local fire station to examine the equipment with which the community as a whole fights fires.

If the fire inspector is on the school premises the day of the fire drill, he might be invited to address the class and to answer any questions the children might have.

ACTIVITIES

The children might decide that they want to conduct a safety campaign during Fire Prevention Week. They, with the help of the teacher might compose lists of fire hazards to be eliminated at home. These might be placed in a notebook together with original sketches. An attractive cover design might be worked out.

They might also devise slogans for posting on the bulletin boards throughout the school. Appeals of this sort are very effective when coming from children among the youngest groups in the school. Posters might also be made and used for this purpose.

A final, large activity might be the composition and presentation of a safety play with the children utilizing the things they have learned during the unit. This would be appropriate for an assembly program or a P.T.A. meeting. If neither is possible, the play might be given in the classroom with other classes as spectators and guests.

CORRELATIONS

Language: If the boys and girls are able to read independently, they will

discover many books on this safety theme. They may also write poems and stories about the things they have learned during the study. A list of additions to their vocabularies is suitable for inclusion in their notebooks. Perhaps some of the words might be illustrated with original sketches. Making captions for posters and illustrations is good practice in sentence structure and terse, simple prose. The writing of invitations and thank-you letters is good practice in letter writing.

Social Studies: Here is an opportunity for children to understand the interdependence of all members of the community and how the misfortune of one group affects all. They can also see how all must co-operate to prevent tragedies and disasters. They should also come to see that each individual has a personal responsibility to the community, as well as to himself, in preventing wasteful and dangerous fires.

Children in the second and third grades may be able to compare fire-fighting techniques in colonial and pioneer times with those we have today.

Nature Study: Second- and third-grade pupils may be able to understand some of the principles underlying combustion. All children can learn the methods for extinguishing fires. This correlation may well form one of the bases for future science study.

Art and Craft Work: Making posters, notebook covers, and sketches is important during this study and, if used in the manner suggested above, purposeful, too. The children might decorate tin cans (from which the lids have been carefully and safely removed) with enamels or pasted designs for use as match receptacles in the home. Coffee cans may be decorated for holding oily dusting cloths.

Older children might make dioramas or sand tables using clay figures which they have modeled themselves.

BIBLIOGRAPHY

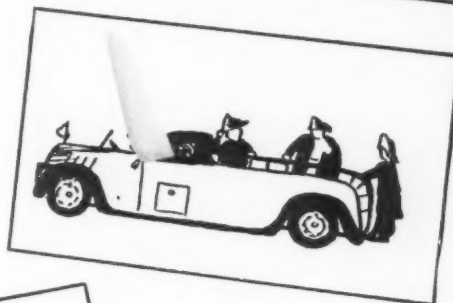
Material on this subject may be obtained from the National Safety Council, Chicago, Illinois; National Board of Fire Underwriters, 222 West Adams Street, Chicago, Illinois; National Fire Protection Association, 60 Battery-march Street, Boston, Massachusetts.

A SAFETY GAME FOR FIRE PREVENTION WEEK

The things needed are cards or pieces of paper 3" x 5" on which the children sketch pictures such as we have shown on this page. In addition to those illustrated, children may sketch firemen, ladders, wastepaper baskets, etc. Several sketches of each subject may be drawn. Then, on strips of paper 5" x 1", the children, under the teacher's direction, may manuscript the names of the items they have sketched. They should make certain that each sketch has a corresponding lettered strip.

To play the game, the class should be divided into teams. Each team should be given a box containing a number of pictures and words, well shaken and mixed. Each player then draws a certain number of words and cards (some of both). He tries to match the cards and words in his hand and places those that do match in front of him. Then the players take turns drawing from the remainder in the box, matching as they go along and discarding into the box an unwanted card or word each time he takes another from it. The first player using all his cards and words wins.

FIRE EXTINGUISHER



FIRE PLUG

FIRE ENGINE

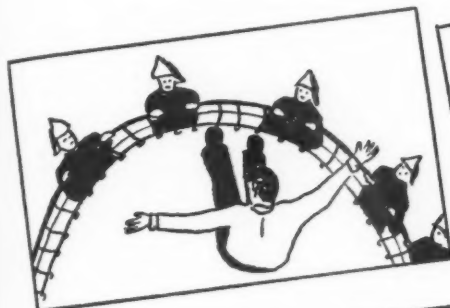
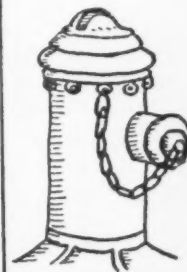
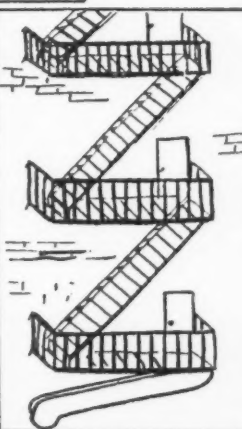
FIRE ALARM BOX

BONFIRE

MATCHES



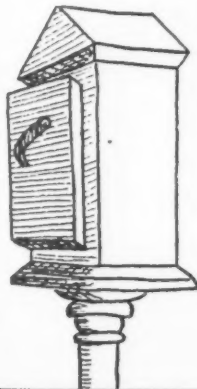
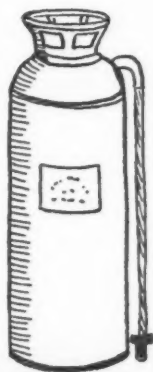
FIRE ESCAPE



FIRE NET

OILY RAGS

ANSWERING FIRE CALL

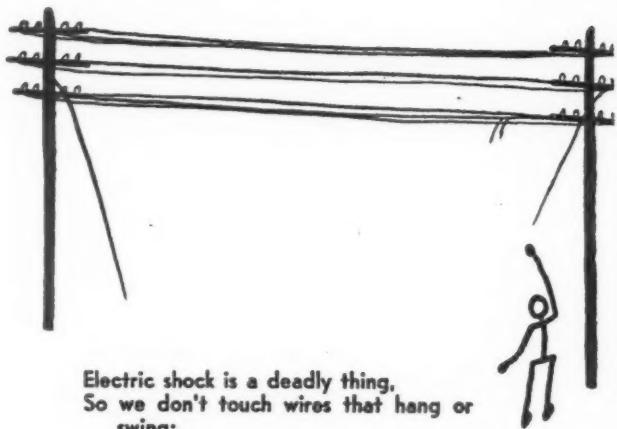


PARTISANS OF SAFETY

By VIRGINIA R. GRUNDY



There are many ways to keep safe, we know;
The signal lights at the corner show
Us when to stop and when to go.



Electric shock is a deadly thing,
So we don't touch wires that hang or swing:
Live wires mean trouble to those who cling.

It is very unwise to stand outside
On the running board to catch a ride,
When there isn't room to sit inside.

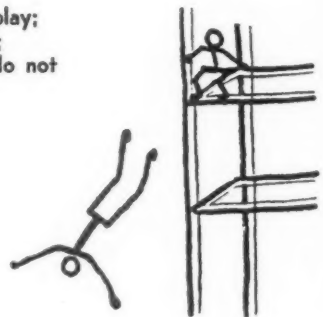


It is better to spoil a game for all,
Than to dash across the street and fall
Beneath a car just to get a ball.



Never take a swim when you're very warm;
Keep away from windows or trees in a storm;
Leave matches alone, or you'll come to harm.

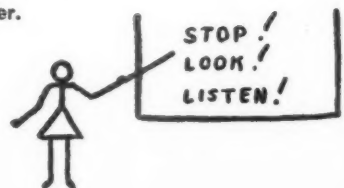
In unfinished buildings we do not play;
From all open fires we keep away;
And we never take dares: they do not pay.



We don't stand in the street to catch
or pitch:
To a truck or car we do not hitch:
We thus avoid being flung in a ditch.



These things, and more, we have learned
at school
As well as at home, and each safety rule
Means use your head, keep calm and cool,
And you'll live longer and safer.



TEACHING MUSIC IN THE GRADES

HIAWATHA COMES TO LIFE—UNIT

By LOUISE B. W. WOEPPEL
SUPERVISOR OF MUSIC
RALSTON, NEBRASKA

In many schools it is customary to study the American Indians (Amerinds) at the primary level. Occasionally, Longfellow's poem about Hiawatha is read as correlative material. If you are planning a study of the Red Man, why not *begin* with the "Song of Hiawatha" and slant all other work from that angle?

With the poem as the basis, several factors assume new importance. The class learns first how the Indians of Hiawatha's tribe and locale lived. This gives the literary classic new significance and value. Prose references, whether fiction or fact, are then compared and contrasted with the Hiawatha story. Then all of them are evaluated and the distinction drawn between historic authenticity and literary fancy.

From the information gathered about this tribe it is possible to ascertain certain facts about the Amerinds which may be applied to the study of Indians of other regions and later periods. This later study should not overlap, but rather supplement the material contained in the poem.

To complete the unit a program may be arranged. To strengthen the literary approach, this activity may well use the poem as its basis. With a narrator to provide the continuity of the story, the class can devise a satisfactory drama. Younger classes who view it will obtain rudimentary information about the original Americans. Older children will acquire a better conception of the poem's worth. The group participating are not likely to forget either the Amerinds or Longfellow!

SUGGESTIONS FOR A "HIAWATHA" UNIT

Reading: Read Longfellow's poem "Hiawatha's Childhood" as a narrative and have no interruptions. Then reread the parts that contain factual information and discuss them.

Memorize those portions of the poem which you have decided to use in the dramatization.

Read authentic Indian poems in translation.

English: Make up a prose story about Hiawatha. Make up simple poems, such as invocations to the Sun God, the Rain God, God of the Harvest, etc. (These should be rhythmic, but not rhymed. Free verse forms are characteristic.)

Make up a simple poem about Hiawatha. This and the previous poems may have a refrain to be chanted by a speech choir.

Arithmetic: Drill with problems about birds, beasts, the number of tipis needed for a tribe of a given number of families, the number of Indians in the tribe, number of moccasins made by the squaws, and so on.

Spelling: Learn to spell the names of the characters in the poem. Learn the names of Indian foods, weapons, home furnishings, etc.

Physical Education: Learn simple Indian dances. Make up appropriate movements to accompany Indian songs or chants. If information is available, learn some of the movements for the Indian sign language.

Music: Learn many authentic Indian songs of differing types such as chants, invocations, ceremonials, lullabies, and war dances.

If "Hiawatha" is to be dramatized, learn the musical settings of some of the words.

Make up Indian tunes to be used with gestures, words, or both.

Accompany dances and songs with a judicious use of the tom-tom and flute.

If available, play recordings of authentic Indian melodies on Indian instruments. Also try to get recordings of the musical settings of "Hiawatha."

If these records cannot be secured, any authentic or descriptive music played with the customary instruments is valuable. Always indicate to the class whether the number is authentic or imitative.

Picture Study: Many of the Indian books for children listed below have charming colored illustrations. Call attention to their use of vivid color and

authentic symbolism.

Art: Make many of the common Indian symbols and learn their meanings. Apply these symbols as decorations to other art and craft work.

Make pictures illustrating the story of Hiawatha.

Make pictures depicting the life of the Amerinds. (Both of the above may be combined into attractive murals.)

Handicraft: Make paper or clay pottery and decorate. Make paper or cloth replicas of Indian rugs. Make paper copies of Indian jewelry.

Make and decorate tipi. Make a papoose board. Dress a doll in characteristic garb.

Construct paper or wooden canoes. Make tom-toms out of tin coffee cans and old inner tubes. Make drumstick from a stick, with one end covered. String beads, if available. Make paper or cloth moccasins and decorate with crayon or beads. Make rattles and drinking dippers out of gourds.

Make paper or cloth headbands and decorate with crayon or beads. Make paper feathers or use real ones.

Set up a sand-table scene of Hiawatha's life, using dressed clothespin dolls. For a background, decorate the board or wrapping paper with a landscape.

For the program or Indian exhibition, all the art and craft work should be displayed. If a program is not feasible, one may plan "Floor Talks," during which each child explains some of the work exhibited or tells something about Indian life.

The story of Hiawatha, especially in Longfellow's poem, is part of our heritage. Let us use the vivid imagination possessed by most young children to make Hiawatha come to life. Not only their social concepts but also their literary standards will be benefited thereby.

(Note: Space limitations do not permit listing the extensive bibliography the author has compiled. Copies of this, however, may be obtained upon request.—Editor)

PLANTS FOR SCHOOL USE

A NATURE ACTIVITY

By JEAN CURRENS

There should be a purpose behind an activity such as maintaining plants in the classroom. Live specimen plants or animals are ideal visual aids. The collecting of plants or plant products for supplementary teaching material is a good learning situation. This experience should be followed by reading on the same subjects.

The time to be lavish with the use of plants such as petunias, ivy, geraniums, and coleus is in early fall. People living near the school will sometimes contribute these plants for nature study. Plants can be pulled if the ground is muddy, or dug and set temporarily in boxes or pails. From this material the pupils can practice slipping plants, and arrange greenery or flowers in attractive bouquets. Children can continue this group activity in two ways. They may break the desired slips off the plants at the joints so that the slips are about two or three inches long. The large leaves should be pinched off so that the new plants will not use their strength to support them instead of growing roots. An equal number of these slips may be planted in flower pots filled with dirt and in glasses containing a small amount of soft water. Both groups of plants should then be placed in a sunny window. In a few days the class will have proof in the glass jar that roots do grow out around the joints. These rooted plants can then be potted.

Where there is a sufficient amount of free material that is easily available, this is a valuable experience in which each child can participate. Watching a demonstration isn't necessarily as convincing as going through all the procedure.

Here is a list of simple experiments. You should get them started early in the month because of the danger of frost and the fact that some require as much as three weeks' time.

TRANSPIRATION

For this experiment use two tumblers, a piece of cardboard, and a leaf such as a geranium leaf. Fill one tumbler almost full of water. Cut the cardboard so that it just fits inside the glass, but doesn't touch the water. Punch a hole in the center of it. Push the stem of

the geranium leaf through the hole. Place the other tumbler over the leaf and bottom tumbler. Place these in a sunny window and watch what happens. You will probably find that moisture collects all over the sides of the inverted tumbler. Thus you have proved that leaves give off moisture. This is called transpiration.

CAN COTTON BE GROWN IN THE NORTH?

For this experiment get a flowerpot, dirt, and three or four cotton seeds. Plant them in pulverized soil about three-fourths of an inch deep. Cover the seeds and water them. Place the flowerpot in a south window. Water it a little each day. In about a week you should have cotton plants. If you try this experiment in the winter you will have good-sized plants to set out in your garden or flower bed. Northern friends who have never seen cotton plants growing will enjoy seeing yellow and pink blossoms on the same plant at the same time and finally the bolls ripen and open. The growing season is too short, however, to raise cotton that will mature without starting the plants indoors.

HOW DO NEW PLANTS START?

For this experiment such plants as airplane plants, African violets, sweet potatoes, and strawberry geraniums are advisable. On the airplane plant watch along the edges of the full-grown leaves for new little plants to start. These will fall off into the dirt below the old plant and start to grow roots. Leaves of the African violets if partly submerged in water will root and make new plants. Sweet potatoes if partly submerged in water will root and grow attractive vines for winter greenery. The strawberry geranium has little runners that grow from the larger plant. On the end of the runners little plants form.

DO PLANTS USE AIR?

For this experiment you will need some vaseline and a potted plant such as a geranium or ivy. Cover two healthy-looking leaves with a layer of vaseline on each side. Watch what happens in a few days' time to the covered leaves. You will probably find that these two leaves will wither and fall off. This will not kill the whole plant.

You have proved that leaves do get air through their pores.

DOES WATER FLOW THROUGH PLANTS?

For this experiment you will need a knife, carrot, stalk of celery, and some red ink. Stand the carrot and celery in the ink for two hours. Cut the top off of the carrot and then cut the rest of the carrot vertically. In the top of the carrot you will probably find red dots. In the long slices of carrot and in the celery you will see lines of red ink. This shows how water flows through plants.

HOW TO GROW MOLD

For this experiment you will need several pieces of bread, four fruit jars with lids and rings, and some water. Dampen the bread sealed in two jars and put an equal amount of dry bread in the other jars. Place two jars in a dark, damp place. Place one jar with wet and one with dry bread in a light, dry place. Watch to see which of the four jars grows green- or blue-colored material. This mold is really minute balls filled with spores. From this experiment you will probably find that mold grows best in dark, damp places, especially if they are warm.

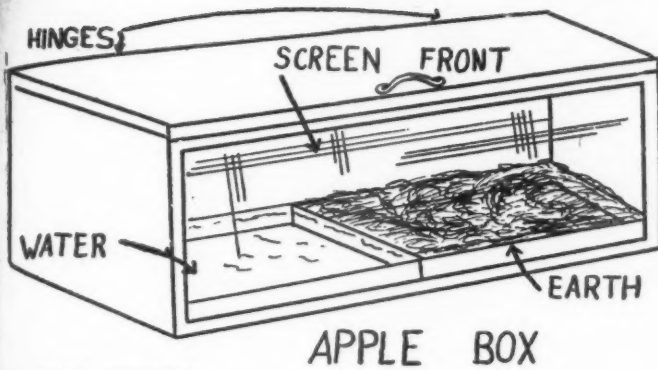
WHAT FOODS HAVE STARCH IN THEM?

For this experiment you will need iodine, corn, barley, wheat, potato, apples and a carrot. Open each of the foods so that an inner surface shows. Put a drop of iodine on each, one at a time. Do not allow the opened surfaces of the items to touch each other. You will find that some of the foods turn blue from the chemical action of the iodine on their starch. You will find that corn, wheat, potato, and barley have starch in them and turn blue. Probably the other foods have so little starch, if any, that it will not register.

WHAT FOODS DO NOT CONTAIN FAT?

For this experiment use a blotter and several uncooked foods. Rub each one against the blotter. Put the ones which leave a grease spot on the blotter in one pile and the others in another pile. You will find that such as milk, butter, cheese, meat, suet, and others have fat in them. Apples, potatoes, and tomatoes do not have fat in them.

A CLASSROOM TERRARIUM



By JEAN CURRENS

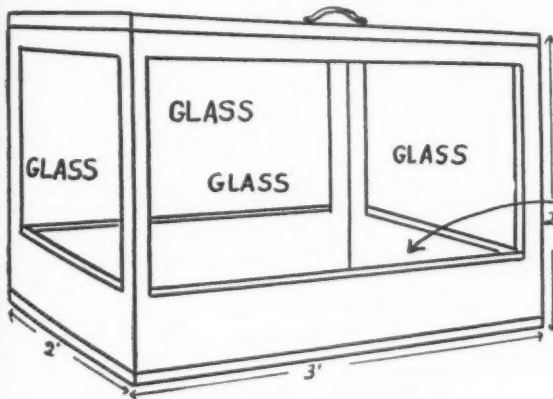
Terrariums may vary in size from the apple-box variety to one containing 30 cubic feet. If a more elaborate one is made by a carpenter, it could be $3\frac{1}{2}'$ long, $3'$ wide, and $2'$ high. The four sides could be chiefly glass; the top hinged and made of screen, and the bottom and lower $8"$ of each side could be of metal. If the sides and top are made of screen it should not be coarser than $\frac{1}{4}"$ for small animals such as snakes will crawl through otherwise. Glass provides a more visible view than screen. In the larger terrarium, two methods of providing water are satisfactory. A large round pan, perhaps $12"$ in diameter and $5"$ deep can be sunk in the soil at one end of the terrarium. Or, if possible, a pan made just narrow enough to fit inside one end of the terrarium and about $12"$ wide is the best. This would have to be made of galvanized iron or tin and soldered together. With either type of

water pan, rocks should be placed around the edges for the animals to use when crawling in and out of the water, to sun on, for some animals to eat on, and to afford a more natural looking observation center.

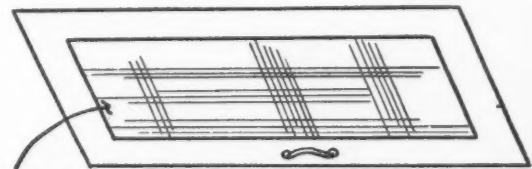
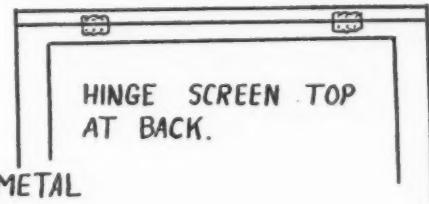
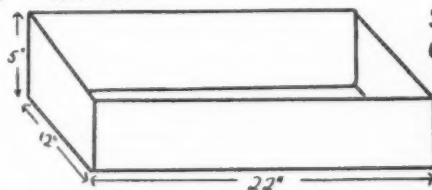
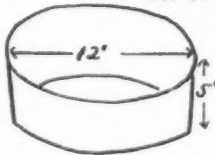
Soil for the terrarium should be of two types. In order to raise healthy plants, most of the top layer should be loam. However, next to the pan of water it is best to have a spread of, perhaps, $6"$ of sand. Animals dragging in and out of the water can keep the water cleaner if there is a sand bank. For drainage purposes and for the life of the plants, it is advisable to have a layer of gravel and rock perhaps $2"$ deep on the bottom of the terrarium.

If a simple school-made terrarium is desired, an apple box with a screen front and movable top would do very well. In this latter terrarium, a divided pan should be set in containing dirt and water.

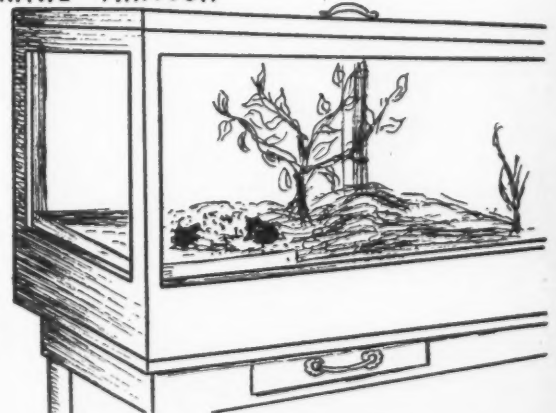
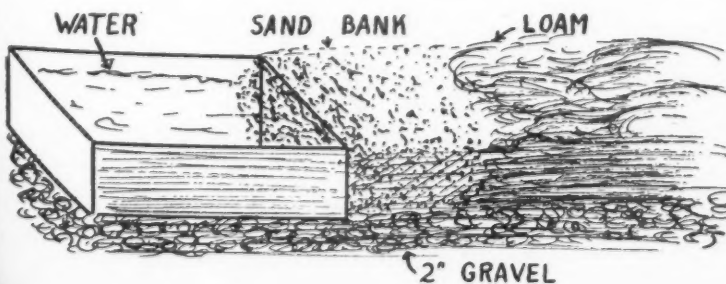
Either type of terrarium should be set on a low table so that it is a convenient height for the observation of children in that particular room. The terrarium should then be placed near a window where the animals will get some sunlight during the day. If the terrarium isn't too large it will be possible to turn the table so the plant life will not grow one sided. The physical structure of the terrarium will determine the number and kinds of plants and animals advisable to maintain.



WATER PANS



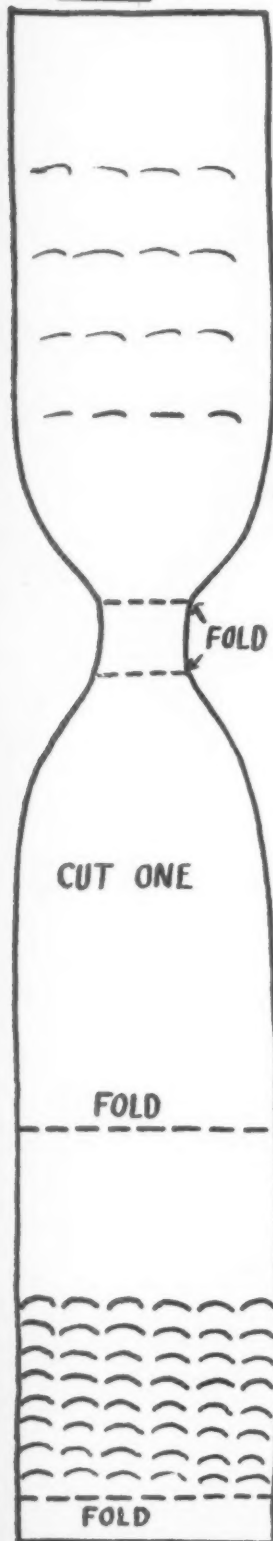
SCREEN NOT COARSER THAN $\frac{1}{4}$ INCH, OTHERWISE SMALL ANIMALS WILL CRAWL THROUGH



THREE-DIMENSIONAL HALLOWEEN FUNNIES



CUT DOUBLE
ON FOLD



CUT DOUBLE
ON FOLD



By ELMA WALTNER

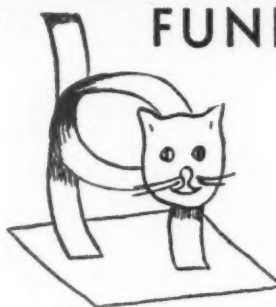
Gay, three-dimensional figures in the Halloween mood may be easily made from strips of construction paper.

THE OWL

The owl consists of one body-and-foot strip, one wing strip, and the head. A gray construction paper is suitable for this. The details are made with black crayon.

Cut out the 3 pieces. Note that the wing and head pieces are cut double with the top of each pattern laid on the fold of the paper at the points indicated.

Glue the wing strip across the body strip at the center top. Bring the foot section down and roll the toes around and glue into place. Glue the tabs at the bottom of the wings in place inside the bottom of the body piece. Glue the head in place and mount the completed figure on a square of paper.



PUMPKIN STEM

EYES

NOSE

MOUTH

THE PUMPKIN

The pumpkin calls for 8 strips of orange paper each 9" long and $\frac{3}{4}$ " wide. Crease the strips through the center, then unfold and glue the pieces together at the center line, crossing each other so that there are 8 evenly spaced spokes radiating from the center. Glue the ends of the spokes together to form a ball-shaped figure. From paper of a contrasting color, cut the eyes, nose, and mouth. Glue these in place. Make a stem from green paper and paste it at the top as shown.

THE CAT

The cat needs 2 strips of black paper. One strip is glued to form an oval. This makes the body. The second strip is glued to the body forming the hind legs and tail. The third piece (the head, neck and front legs) is shaped as we have shown at the right. Glue this into place on the



front of the body. The eyes are circles of yellow paper with black pupils. The nose and mouth are cut from red paper. The whiskers are strips of white paper. Mount this figure on a white card so that it will stand upright.

These paper sculptures may be used as placecards or as decorative pieces to lend holiday atmosphere.

A BLACK CAT FOR HALLOWEEN

By DOROTHY OVERHEUL

This paper-cutting project requires orange, black, green, and red construction paper, pencil, scissors, and paste. The red and green paper may be scraps saved from other projects. The parts of the cat are shown on this page; they may be enlarged if desired. When making the bow, one similar to the black bow shown here (except that it is larger) should be made. The black bow is then pasted on the orange bow and both are pasted under the cat's chin.

If these cats are to be made and used as place favors, the capes may be bent slightly so that they will stand erect. White ink or orange crayon may be used to write a name on the body of the cat if it is to serve as a placecard.

This project should suggest to the children other cutouts which may be made during the Halloween season. Older children may make witches, ghosts, goblins, etc.



RED



RED



GREEN



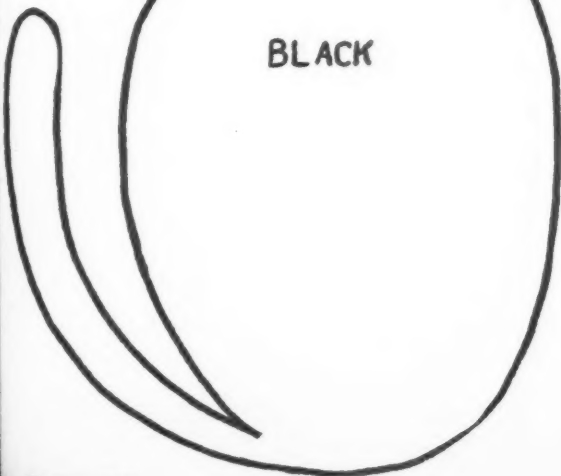
BLACK



ORANGE

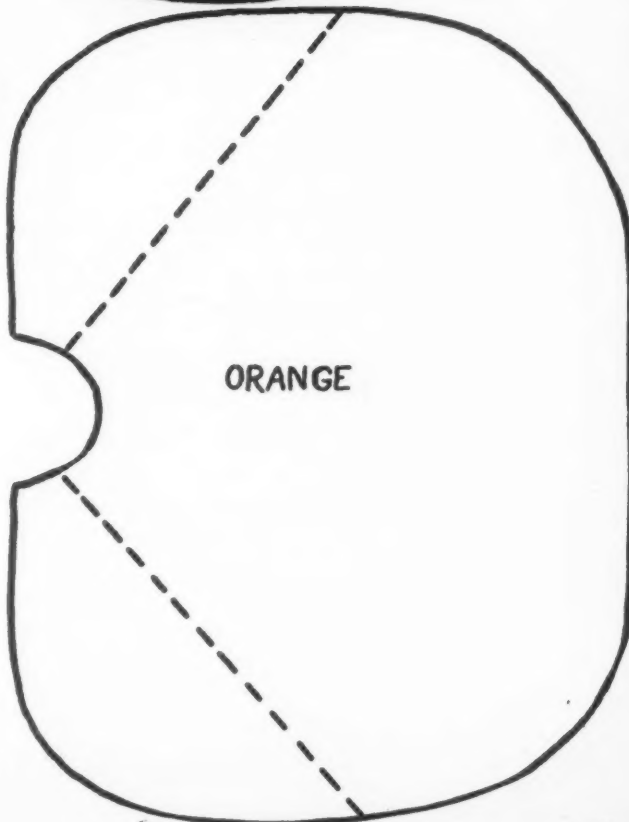


BLACK



WHITE
WHISKERS
CUT FOUR

ORANGE



THE SCHOOL EXHIBIT

A MOTIVATION FOR ACTIVITIES

By ELOISE J. JENSEN

Your school exhibit should be planned and outlined at the beginning of the year. If an exhibit hasn't been a part of the school work before this, you have a marvelous opportunity for establishing a precedent and to show what *you* can accomplish. Talk the matter over with the children. If you are enthusiastic, they will be also and they will enjoy sharing and in helping you formulate your plans. They always have new and constructive ideas. Make the exhibit a co-operative affair.

Many school patrons and directors feel that much so-called "art work" is wasted, that the material is practically thrown away. Overcome this feeling by making only things which are useful, something the child can use at home, not just one more thing for mother to pick up, store in the attic, or throw in the furnace.

Consider your exhibit from the following angles.

I. Graded or rural school

1. How many pupils?
2. Do you teach only one grade? (If so plan according to the age and ability of your group.)
3. Do you teach in a rural school? If so how many pupils do you have? You can plan for each grade, group, or individual child.

II. Material

1. Is there ample allowance for art and handwork material in the school budget?
2. Will the superintendent or board members be generous in permitting the purchase of supplies?
3. If adequate supplies cannot be furnished, will the community object to some method of earning money to provide these?
 - a. Asking each child to pay for his own supplies often works a great hardship on some.
 - b. Some communities do not object to the children making some useful article and then selling chances on it to provide such a fund. Things which can be made and sold are: small bookcases, footstools, washstands (for rural homes), woven rugs, baskets, etc.
 - c. Utilize all available material and waste nothing. Have something to show for the money and time spent.

EXHIBIT OUTLINE

I. Penmanship

Many parents regard the improvement in penmanship as the criterion for the progress of the child in school. Have a weekly sample of each child's work and by comparison and self-analysis urge for improvement. Make booklets on penmanship in grades 4 to 8. Each booklet should contain:

1. One page of arithmetic. This can be a bar graph of the increase in weight of each pupil during each week in the year. Have this done in manuscript writing.
2. A friendly letter. This should be in cursive writing and can be a letter written to another child. Some children like to write letters to other children whose names they find in magazines, to the authors of books they like, or a small child who was their former schoolmate.
3. A business letter. This looks neat in manuscript writing. It may be to an art company asking for a catalogue or an order for a book.
4. A story or poem written by the child. This might be on buying defense bonds and stamps.
5. A page of the alphabet, cursive and manuscript writing.
6. Names of the days and months.
7. Writing of numbers, Roman and Arabic.

- a. Keep a daily work sheet showing the progress made by each child.
- b. Write names of days.
- c. Write names of months.
- d. Write numbers to 100 (once a month for practice).
- e. Write Roman numerals to 20.
- f. On a map of your state manuscript the name of your state and your town.

- g. Write invitation to a Halloween, Christmas, Valentine, or other party.

II. Reading

1. In every grade a record of each book read by the children should be made. In grades 1 and 2 (after they are able to read independently) a pertinent question or two will tell you if they have read the book. For these grades the teacher keeps the record of books read. A graph can show which group

or child has read the most books. For grades 3 to 8 *brief* written book reports can be made. You might prepare a form with spaces for name, date, title, author, illustrator, publisher, summary, etc.

2. Make bookmarks of many kinds, shapes, etc.

3. Make individual bookplates. Each design must be original and typify the life of the child.

4. Make a cover for a favorite book. This may be of genuine leather, imitation leather, muslin, oilcloth, denim, burlap, or felt.

5. Construct bookends with designs in copper, tin, wood, rock, logs, etc.

6. Bookshelves, bookcases, magazine racks, and so on may be built.

7. Make posters for Children's Book Week.

8. Paper dolls may be dressed as characters from books: Robin Hood, William Tell, Cinderella, the Tin Soldier, Gulliver, Robinson Crusoe, and others.

9. Reading graphs showing individual daily or weekly progress in speed, comprehension, and memory in reading may be made a part of the exhibit.

10. A muslin wall hanging showing locale of various books will be most attractive. This can be planned by the entire class or by grades six, seven, and eight. A border of names of well-known characters in books or sketches of characters is attractive.

11. Vocabulary notebooks should be made. The inside pages should be in alphabetical order. The word, pronunciation, diacritical markings, meaning, and a sentence using the word should be given. Weekly, monthly, or periodic reviews should be included in this book also.

III. Literature

Organize this by grades or groups and according to ability of the group. Notebooks on this subject should contain:

1. Possibly *one* poem for each school week. The quotation memorized should be marked.

2. Picture Study. A description of each picture studied and a brief word sketch of the artist. At least one picture a week should be considered.

3. There should be quizzes on poems and pictures for pupils in the lower grades. These should be very brief but pointed. Upper grades can have more comprehensive tests.

IV. Language, grammar, English

1. The class newspaper. If you have one, keep one copy of each publication for the exhibit. The newspaper will have to be limited according to the grades or groups. Make the newspaper really "newsy."

2. The school magazine. This is an outlet for all written work. Select a name suitable to the locality of the school, such as "The Sagebrush Special" (this magazine was published in a small prairie school in Wyoming).

a. Each month's cover design must be unusual and characteristic.

b. Editorials should be written by chosen editor or by members of the class on pertinent topics. A cartoon may emphasize a point.

c. The "Poet's Corner." Appropriate poetry which has been selected for the class publication may be placed under this heading.

d. A serial story with a different child writing each chapter is a profitable and amusing experience. A synopsis of "what has gone before" must accompany each chapter.

e. Short articles on current topics such as Navy Day, Armistice Day, Arbor Day, etc., should form one section of the magazine.

f. Modern crusades: tuberculosis prevention, Red Cross, infantile paralysis research and treatment, thrift drives, orphans' homes, etc.

g. Short stories; correlate with other subjects.

h. Jokes, games, puzzles, etc.

j. Sketches to illustrate poems and stories.

3. Neatly written cursive or manuscript invitations, acceptances, letters, etc. (Mount these.) Design your own stationery. Make stationery holders. Make desk sets which include: large blotter, small blotter, calendar, thermometer, watch holder, wastebasket, letter holder, and address book.

4. "We Entertain"

Planning parties. Favors, placecards, plate and napkin designs, caps, etc., should be made. Games to be played and prizes given should be included. In your exhibit plan for at least three parties during the year.

5. Correct usage: Make a notebook containing the weekly tests given each group.

6. Hobbies: Let each group represent their own hobby.

7. Dictionary, vocabulary, and reference notebooks.

8. Posters on good English.

V. Health and Safety

1. Weight and height charts

2. Posters

3. Menus

4. Cookbooks

5. Diets and proper nutrition notebooks

6. Vitamin chart

7. Proper clothing

8. Health habits

9. Health heroes (biographical sketches)

10. Health poems, songs, stories

11. Physiology sketches

12. Health crusades

VI. Arithmetic

1. Graphs

2. Tables and charts

OCTOBER CIRCUS

October leaves are circus leaves.
They tumble like the clowns
Dressed in red and yellow suits,
Or else in reds and browns.

October leaves are funny leaves.
They entertain the town.
They twirl away most every day
While somersaulting down.

—Vivian G. Goulded

3. Problems involving any construction work, ordering art material, measuring for designs, etc.

4. Recipes enlarged or reduced.

5. Maps and plans, scale drawings

6. Budgets

VII. Agriculture

1. Scrapbooks. Include: animals, crops, garden, farmstead, farm kitchen, etc.

2. Make furniture suitable for a farm home: washstand, bookcase, magazine rack, bookends.

3. Make an agricultural product map of your state. Make it on muslin so that it can be used for a wall hanging.

4. Make an agricultural poster typical of your community or state.

VIII. History

1. Current world history notebook

2. Scrapbooks or cartoons, maps, news pictures

3. Costumes of periods studied

4. Maps on muslin showing explorations, etc. Make these colorful since they are interesting wall hangings.

5. Make handicraft articles for each period studied: log cabins, Indian

canoes, Pilgrim cradle, candles, rugs, period furniture, leather pioneer outfits, covered wagons, handcars, etc.

6. Stories of Florence Nightingale, Clara Barton, Lister, Harvey, Reed, van Leeuwenhoek, Jenner, Pasteur, Edison, Steinmetz, Watts, Whitney, Howe, Curie, Franklin.

7. Indian lore: Weave blankets. Clip, wash, card, dye, spin, and weave the wool. Make baskets of reed, raffia, or grass. Sketch on leather or use a stencil to make designs resembling Indian rug designs for wall hanging. Make tipis of brown wrapping paper, muslin, or real leather. Make canoes of bark or heavy paper. Make cradles of leather or felt or birchbark. Make moccasins of leather or felt. Use looms to make headbands and other beadwork. Make costumes of cream or tan felt, fringe, and bead. Color pottery made of flour and salt mixture with poster color. Make bowls, peace pipes, totem poles, etc. Masks made of papier mache. Get 2"x2" lumber for totem poles, carve poles of varying heights. Use Indian designs to decorate trays, plates, wooden bowls, candle holders, bookends, wall plaques, etc. Make link belts with Indian symbols on each link. Make muslin candle-wicking bedspreads using Indian designs in red and black. Make Indian wall hangings using felt.

IX. Geography

1. Maps. Have many and varied ones, and, of course, original picture maps. Have each group select the best maps from their group. Or, if the school is small, let each child show his maps. Plan them to be used for wall decorations at home.

2. Scrapbooks. Foreign lands, food, clothing, medicine, transportation, trade, exploration, etc.

3. Dress dolls in costumes of other lands.

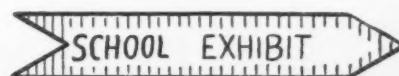
4. Show stamp collections of the world.

X. Civics

Scrapbooks of current world history, maps, cartoons, editorials, headlines, congress, the president, state government. Pictures showing changes in government at home and abroad should form a separate section under this heading.

XI. Citizenship

Collections of poems and stories pertaining to conduct come under this heading. Make posters, picture books on topics of conduct.

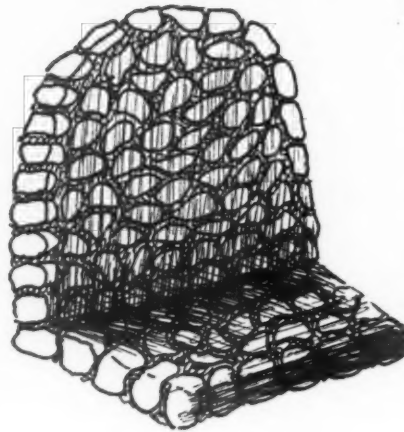


BOOKENDS

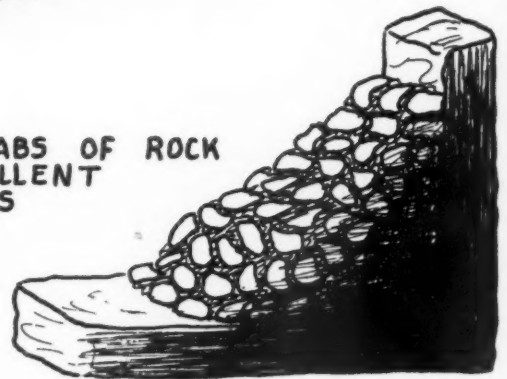


USE STONES AND CEMENT FOR BOOKENDS. GLUE A PIECE OF FELT OR HEAVY CARDBOARD TO BOTTOM TO PREVENT SCRATCHING.

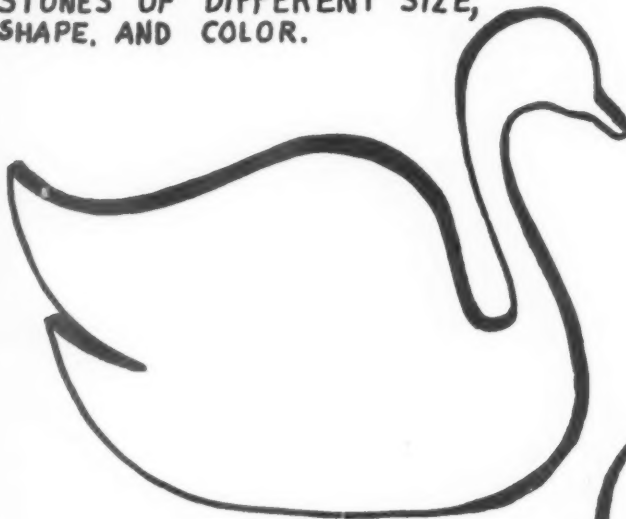
VARIOUS EFFECTS CAN BE OBTAINED BY USING STONES OF DIFFERENT SIZE, SHAPE, AND COLOR.



SMOOTH SLABS OF ROCK MAKE EXCELLENT FOUNDATIONS FOR BOOK- ENDS.



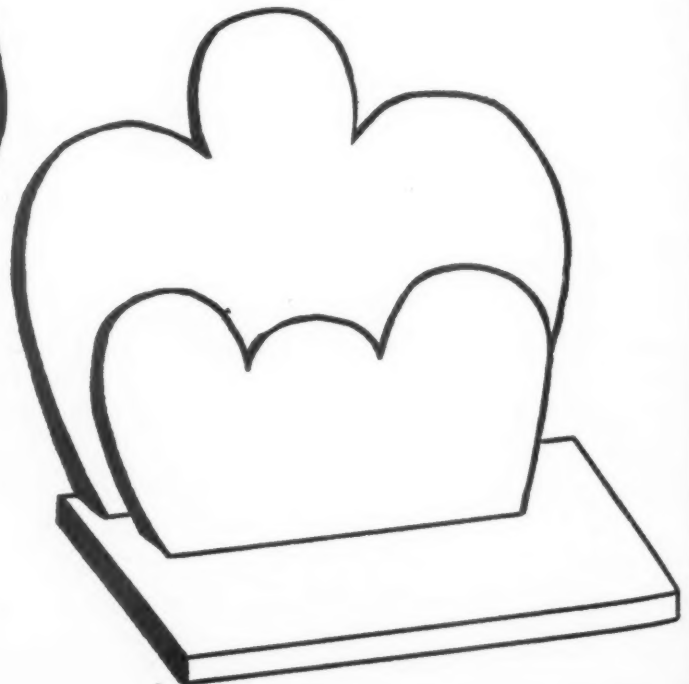
CUT UPRIGHT PIECES FOR BOOKENDS ON A JIGSAW. GLUE OR NAIL PARTS TOGETHER. BOOKENDS CAN DOUBLE FOR LETTER HOLDERS IF BOTH UPRIGHT PIECES ARE USED.



Another type of bookend is made of wood. For this, wood from apple crates, orange boxes, or similar articles is necessary. Wood from cigar boxes will not do because it is too thin. The bases of the bookends are made of the heavier wood such as found on the ends of orange crates. The bases are rectangular in shape.

The student, after having decided upon the height of his bookends, sketches original designs on paper. The finished designs are then traced onto the wood and cut with a jigsaw or a scrollsaw. After the parts are glued and nailed together and allowed to dry, the bookends are sanded and painted.

An interesting addition to the bookends is the smaller piece of wood, shaped similar to the larger one, fastened approximately 2" from it as shown in the illustration at the right. This provides a place for a letter file.



Stones and pebbles of various shapes and sizes plus cement and a large stone equal a bookend of durability and attractiveness. The stones may be cemented to the large base (see below) and then piled up, putting cement between each stone. Small stones may be used for the base by carefully selecting those of uniform thickness and cementing them together. In this case, however, care must be taken to keep the wet cement from the bottoms of the stones or they will stick to whatever is being used as a worktable. The finished bookends may be made more usable by gluing pieces of felt or heavy cloth to the bottoms.

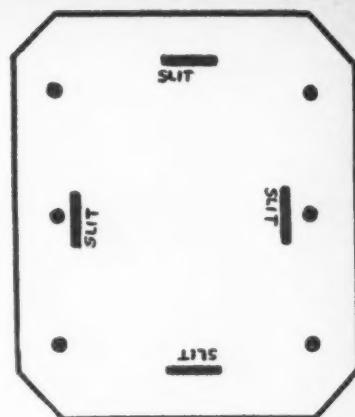
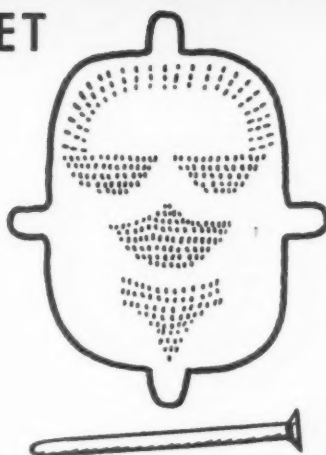
AN INDIAN BRACELET

By ELOISE J. JENSEN

Here is a project which may utilize metal, leather, or cardboard. Since older girls like costume jewelry, the making of these bracelets will be practical as well as enjoyable.

To make a bracelet using metal, snip pieces from a tin can in the shape of the design at the right. Be sure that the four tabs are included. For each section of the bracelet, make one leather or cardboard piece such as is shown. Cut the four slits with a sharp knife. Hammer the design in the metal parts with a blunt nail. Insert the tabs in the slits. Using a paper punch, make holes for the cord or leather thongs that hold the bracelet together.

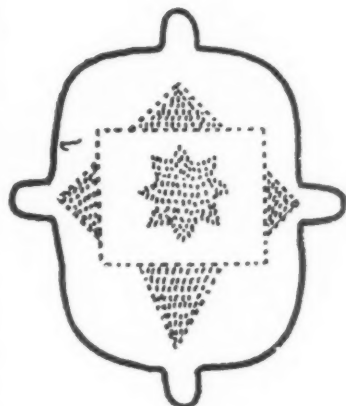
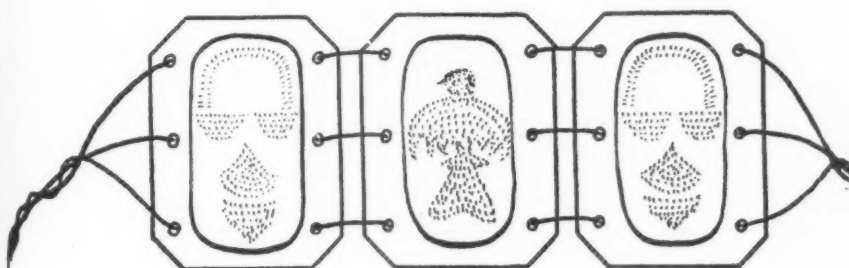
For all-leather or cardboard bracelets, do not make the slits. Paint designs directly on the leather or cardboard. Fasten them together as shown.



USE A BLUNT NAIL TO HAMMER DESIGN IN TIN.

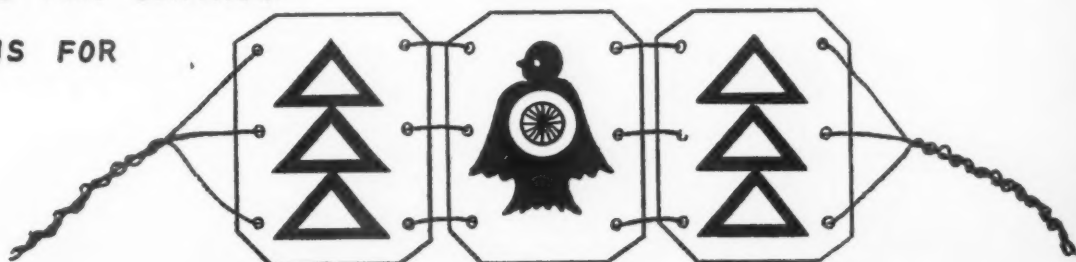
FIT TABS INTO SLITS ON LEATHER AND PRESS BACK TO SECURE.

COLORLED CORD CAN BE USED TO LACE LEATHER LINKS TOGETHER.



HEAVY CARDBOARD CAN BE SUBSTITUTED FOR LEATHER.

USE CRAYONS FOR DESIGNS.



MIRROR WALL PLAQUES

By ELOISE J. JENSEN

To make these little wall decorations, use mirrors from discarded purses and pocketbooks. Sketch a design the size of the mirror and from it cut a stencil on bright-colored paper. Scraps of foil paper from old greeting cards are excellent for this purpose. Glue the stencil to the mirror. Glue a small ribbon holder to the back. As the seasons change, you can remove the stencil and make a new one.

As a variation from this idea, colorful cutouts from magazines may be pasted on the mirrors and bordered with construction-paper strips in contrasting shades. The colonial girl at the right below has a border made from lace-paper doily.

Incidentally, when cutting the stencils it is best to use manicure or embroidery scissors.

Older pupils may make compositions in abstract design by pasting colored paper of various geometric shapes to the mirrors.

Borders of passe-partout in suitable colors may be used if desired.



DUTCH MOTIF CAN BE DONE IN YELLOW AND BLUE.

COLONIAL GIRL CAN BE TAKEN FROM A VALENTINE OR ANY ILLUSTRATION. EDGES OF LACE-PAPER DOILIES MAKE GOOD BORDERS.



MAGAZINE CUTOUTS CAN ALSO BE GLUED TO MIRROR.

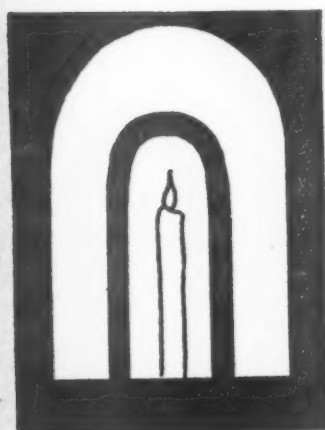


CUT OUT PART OF GREETING CARD AND GLUE TO MIRROR



V DESIGN WOULD BE APPROPRIATELY DONE IN RED AND BLUE OR SILVER AND GOLD.

USE ANY DESIRED COLOR COMBINATION FOR CANDLE PICTURE.



HEIGHT AND WEIGHT CHART

CLASS _____ DATE _____ DATE _____
 NAME _____ HEIGHT WEIGHT HEIGHT WEIGHT HEIGHT WEIGHT



This height and weight chart has been designed for use during the entire school year. It should have a place on the bulletin board and be displayed at the school exhibit.

To denote the growth of each pupil, the height and weight figures should be taken near the beginning of the school year, sometime

close to the middle of the year (at the beginning of the second semester, for instance), and just before school ends in June.

The class, using this chart as a model, may design their own attractive index of their growth during the year.

YOUR BOOKSHELF

No matter how simple or how extensive a crafts program in a particular school may be, there is always a need for stimulating ideas to help teachers and pupils make their work as interesting as possible. Everyone tries to keep away from strictly pattern work but that does not mean that ideas and descriptions of procedures may not be helpful.

It is in this latter category that *Creative Art Crafts* by Pedro deLemos falls. This book is the second in a series and it contains creative projects using cardboard, wood, cloth, and metal. Some of the ideas presented may be too difficult for children of the elementary grades to undertake. Many, such as corrugated papercraft, cardboard house models, nativity sets, action animals, scrapbooks, bird houses, cloth stenciling, and similar subjects may be undertaken and completed successfully by children of this age group.

The section on metalcraft may not be usable in all the elementary grades and this particular craft material may not be readily available at this time, but many of the projects are simple and capable of variations. They should be kept in mind for such time when tin cans may be used for craft work instead of being sent to factories for reprocessing.

(*The Davis Press*—\$3.75)

Two recently published read-aloud books for kindergarteners try to answer the questions "How big?" and "How far?" successfully. *How Big?* begins with a charming little verse ending,

"Blocks are square, the moon is round,

"Tell us, though—how big is big?"

The answer to this question is what Bill and Jane discover when they go to the zoo. They see that the giraffe is the biggest animal from top to bottom; that the elephant is biggest from side to side; that the hippopotamus has the biggest mouth, and so on. Gradually they understand that big is a relative term.

The author is Margaret Gleeson. The illustrations are by Helen Smith.

How Far? was also illustrated by Helen Smith but the author is Marion



V. Ridgway. In this book Betty and Sandy learn about foot rules, tape measures, speedometers, and so on. They play games with them and broaden their understanding of the fundamentals of measurement.

Both these books have the quality of making children want to learn and to do. We do not believe that the children below grade 2 will be able to read them unassisted but even the youngest children will be able to understand the stories when read to them.

(*David McKay Company*—\$.75 each)

The customs and beliefs of the various religious sects which settled in Pennsylvania before and during the American Revolution have provided much colorful material for writers of both adult and juvenile fiction. *The Roll of Drums* by Lucille Wallower (who also did the illustrations) tells about a convent of Seventh Day Baptists and their part in caring for the sick and wounded after the battle of Brandywine. The central character is a young drummer boy and the plot concerns his escapades in the severely religious atmosphere of the convent together with his rescue of General Washington and his attempt to find his brother.

These ingredients make an exciting plot although in places it seems, to this reviewer at least, that the plot has been submerged in descriptions of the customs of the very unusual folk who form the background of the story.

(*Albert Whitman and Company*—\$2.00)

All teachers and children who enjoyed *The Good-Luck Horse* by Chih-Yi Chan

(illustrated by Plato Chan) will be glad to know that another book illustrated by this gifted Chinese boy has just been published. It is *The Magic Monkey* by Plato and Christina Chan. While we cannot say that children will love the illustrations as we do (for we have not talked with enough children to make the statement), we do feel that they will like knowing that they were done by a boy not much older than themselves. As for the story—the antics of this lovable monkey, who gets into everything sometimes by the simple method of making himself invisible—we believe it will become one of the classics of the children's literature of America as it has been for many years in China.

(*Whittlesey House*—\$1.50)

The two latest books in the "America at Work" series by Josephine Perry are *The Glass Industry* and *The Electrical Industry*. To those who are familiar with Miss Perry's previous books in this series no more need be said.

One of the best features of these books is their organization. The history of the industry, the inventors and their contributions, the industry in the United States, the processes by which the product is made, the uses of the products, and new developments are the general topics to be found in all books of the series. Where it seems desirable, because of the peculiar technical vocabulary, the author has inserted a glossary. Another feature of these books is the large number of informative photographs which supplement the clear, precise text.

(*Longmans, Green and Co.*—\$1.75 each)

SECRETS AND TRICKS

SUGGESTIONS FOR MANY SITUATIONS

By VALENTINA S. PETERS

Having a group of fifth-grade pupils who needed to get the idea that it is the "little things" in life that sometimes count and make life more pleasant or give better results, I had to resort to this scheme. Since most human beings enjoy a "secret" or a "trick," this was effective. As the occasion or need arose, I told the pupils a "secret" or "trick" to try. Sometimes I would whisper one of the following aids or "secrets."

1. When making lines, use a straight edge, such as paper, book, crayola box, jackknife, or anything that is handy. Even a folded paper will do.
2. For a particularly nice drawing, plan the lettering on ink paper, making use of the lines. Blacken the back (making own carbon paper), place on good drawing paper, trace, and finish lettering carefully.
3. To keep tracing and pencil marks from showing, place the pattern on drawing paper. Hold or clip both together, cut on the pencil lines through both or around the pattern.
4. Score straight lines by using the scissors' point instead of a pencil. It folds and cuts easier, leaving no pencil marks. Errors in tracing or drawing may be corrected in the cutting.
5. Use a tiny bit of paste in the essential spots. Press all pasted material. The result will be a smooth poster, picture, or what have you.
6. Whenever in doubt about a color combination, look at the color wheel. (Have a wheel or chart in front of the room for quick reference.) For other color combinations, look in magazines. Another way you can tell is to ask yourself, "Do they give me a pleasant or an unpleasant feeling?" (Here it is a good idea to have examples, including folders, pictures from magazines, or box covers from packaged foodstuffs.)
7. When still in doubt as to what color to use for the trimming, use black, white, or the same color in a darker or lighter tone. These colors are always safe to use. Look around the room and see how many white collars you see.
8. If you wish to place a picture above a written paragraph make a pinprick to mark the four corners where the picture is to be. Two pinpricks may

mark the spot on posters or other things.

9. Place clean paper over the picture or whatever you want to trace. It will show through if the paper isn't too heavy. In this manner you will not deface the pictures and possibly ruin a book with pencil marks or a partially torn picture.

10. "Watch the paint brush." Demonstrate whatever point you want to stress by using clean water and making the strokes on the blackboard. If the board isn't too clean, the wet spots will stand out better and the pupils will get the idea of holding the brush, pressing down, and whatever else should be

IT'S ONLY HALLOWEEN

Though grinning Jack-o-Lantern's
Quite a scary sight,
Don't be frightened if you meet him
Walking out tonight.

Should the black-caped witches
Riding brooms about,
Take off their masks and pointed
hats,
You'd know them, I've no doubt!

If a tall white-sheeted ghost
Waves his arms at you,
He's only Halloweening,
Stop, and answer, "Boo!"

—Ella Stratton Colbo

stressed. This kind of painting holds the pupils' attention. Pupils may try on the board. Then they will experiment on their papers.

11. Pinch paper at the top, bottom, and middle to get a light fold down the center for spelling or other lists.

12. Make a light fold one-half inch from the left edge of paper. This will help keep a straight margin. Turn paper over if needed, use fold again at the left. A right margin may be folded in like manner.

13. Add one zero to a number when multiplying by 10, two zeros when multiplying by 100, etc.

14. It is easier to spell words if you divide them into syllables. Some children on a radio contest won because they spelled their words according to the syllables.

HALLOWEEN GHOSTS

(Continued from page 17)

(Enter Helen and Doris, very dirty, ragged and bedraggled. They speak in foreign accents.)

DICK: Phew! Are they ever dirty!

HELEN: Ya, we are dirty, but why? You children in America wasting soap by being mean to de business mens of your cities, de men what pay de toxes for your schools, your playgrounds, your swimming pools. Ack!

DORIS: Ya, de men what would be de first to defen you ef von enemy should attack your homes. Our moders in Europe can't even buy de soap to keep us clean, and you vaste it! (Points finger at Jack.)

JACK (drops his soap bars to the floor): I'll never do it again.

BOYS: Say, we never thought of that. We were just going to have some fun.

(Girls drop their disguises. Boys heave sighs of relief.)

BILL: Why look, they are taking off their costumes. We might have known who it was. Those girls again! I'll admit they had me plenty scared for (Continued on page 42)

The

Complete
GEL-STEN
DUPLICATOR OUTFIT
IS JUST WHAT YOU NEED...
TO MAKE NUMEROUS COPIES OF
ANYTHING!

SAVES TIME...

SAVES WORK...

SAVES MONEY

Complete Outfit: A Duplicator with Accessories, 2 Films, Film Cover, Bottle of Ink, 2 Pencils, 12 Sheets of Duplicating Carbon, and a Sponge. This is all the equipment necessary. Complete instructions for operating are included. **\$7.43 complete**

USE GEL-STEN SUPPLIES
FOR PERFECT RESULTS ON ALL
GELATIN DUPLICATORS

Gel-Sten gelatin films
Film covers
Gel-Sten carbon paper
Gel-Sten ink
Gel-Sten pencils
Mechanical pencils
Cleansing cream

Master copy bond
Duplicating bond
Sponges
Gel-Sten hectographs
Hectograph refill
Master copy type-
writer ribbons

**GEL-STEN HECTOGRAPH
WORKBOOKS**

WRITTEN BY EXPERIENCED TEACHERS
FRESHLY PRINTED IN DUPLICATING INK

Guaranteed to produce up to
100 bright copies!

For Grades one to eight... all subjects...
Send for our

COMPLETE PRICE LIST
GEL-STEN SUPPLY CO., Inc.
BROOKFIELD, ILLINOIS
Manufacturers of—Gelatin Duplicators
and Master Copy Workbooks

MUSIC EDUCATION

(Continued from page 13)

peating them over and over until the answers can be given instantaneously.

Great speed must be acquired before knowledge becomes automatic.

STAFF

Have the class count the lines and spaces as you point, beginning with the lower line of each staff.

The pointing is necessary to be sure that everyone is counting from the lower line or space up.

"What are the five lines and spaces called?" "Why do we have two staves?" "One for each hand."

Clef Signs

"The sign on the lower staff is called what?" "The sign on the upper staff is called what?" "What is the name of the lower staff?" "What is the name of the upper staff?"

The class can answer correctly if you tell them the staff is named after the clef sign.

Use the Keyboard and Staff Reader, with bass C, middle C and treble C on the keyboard of the Reader.

Pointing to middle C, ask the class if this C is near the center of the keyboard.

Move this C to line on staff and ask if it is center on staff?

Middle C

"This C is called middle C because of its central location. Move this C back to keyboard."

Bass C

Pointing to C left of middle C ask if this C is on right or left of middle.

Move this C to staff and ask to which staff this C belongs, treble or bass. Move it back to the keyboard and ask the name of the first C left of middle C.

Treble C

Pointing to C on right of middle C, ask to which staff this C belongs.

"What is the name of first C right of middle C?" "The name of first C left of middle C?" "The C nearest the middle of the keyboard?"

Treble and Bass on Keyboard

"On which side of middle C is treble of keyboard?" "Right or left?" "Which hand plays the treble?" "Where is bass on the keyboard?" "To the right of middle C is called what?" "Which hand plays the bass?"

GHOSTS

(Continued from page 41)

a while.

OTHER BOYS: Me too!

DICK: Say, let's go over and help Old Man Harris dig up his potatoes tomorrow. He's getting old and it's a lot of work.

JACK: O.K. And that club money we were going to spend on having a good time, let's give that to the Junior Red Cross for the European children.

BOYS: Yes, let's do that!

TOM: Just imagine that. Here I hate it when Ma makes me take a bath on Saturday night. Guess I'd hate it more if I couldn't.

BETTY: We girls invite all of you to our house for a Halloween party. There will be a good lunch.

BOYS: Thanks, we'll come.

TOM AND BILL (turn to audience): Say, sisters aren't so bad after all!

(Curtain)

KINDERGARTEN

(Continued from page 24)

like the cold weather. In the winter they find the nuts they buried. If there is a hard crust of snow over the ground they are unable to get their nuts. In the wintertime, especially when the snow is on the ground, the squirrel appreciates it very much if you would feed him. He likes nuts or a crust of bread. If you do not feed him when the snow is deep or hard he may die. When the snow is not too deep and is flaky in texture, you may see him dig down through the snow to the earth beneath and find a nut. If you are quiet he will not run away, but sit up and eat it.

III. Gray Squirrels

1. Gray squirrels are very pretty. Their fur is soft and their tails are big and bushy, in fact, almost as long as their bodies.

2. They like people and will become very tame.

3. Gray squirrels like peanuts, brown hazel nuts, seeds, and berries.

4. The gray squirrel builds a nest in a tree during the summer and moves into a hole in a tree and builds a nest there for the winter. He just wakes up to eat the nuts he gathered in the fall. Sometimes he lives all the year round in the nest. In winter, in order to keep warm, he puts more leaves in the nest.

5. People like gray squirrels better than the red squirrels because the red squirrels steal corn, eat bird eggs, and even baby birds.

6. Red squirrels sometimes chase gray squirrels out of their nests. The gray squirrels are good squirrels, they do not kill or steal.

These facts were not told to the children all at one time. The activity covered almost a month before it was finally terminated.

Since oak trees are the kind the squirrels like best, because of the acorns and the knotty, gnarled branches growing conveniently for them to build their nests, an oak leaf was used for a squirrel's tail on a drawing of the squirrel.

On a sunny October afternoon several weeks after we had started this activity, we went for another walk, laden with nuts. We hoped to feed a squirrel. Our wish came true when we were returning and only a block from school. The children were very anxious to feed the squirrel. In fact, so much that they almost frightened it away. First the children threw the nuts to the squirrel, but soon it became brave enough to take some nuts out a few of the children's hands. It was an ideal climax to the squirrel science activity.

IV. Outcomes

A. Skills children became more adept in:

1. Finding stories in our kindergarten library about the squirrel.
2. Thinking and discussing the squirrel's activity.
3. Increasing their vocabulary.
4. Speaking before the group.

B. Knowledges children added to their fund of information about:

1. The red and gray squirrel.
2. The part the squirrel plays in their community.

C. Attitudes children showed:

1. Acceptance of responsibility.
2. Recognition of strengths and weaknesses in others.
3. Confidence and poise.
4. Consideration for the rights of others, self-control and courtesy.

V. Integrations

A. All school subjects or periods

1. Outdoor play, walks and excursion period when children went on several walks looking for squirrels.

2. Activity and art periods when they drew pictures of squirrels.

3. Conversation (nature study, health, safety, children's interests, news) and poem period.

4. Music period

- a. Sing songs about squirrels.
- b. Have rhythms about squirrels. (Act out the rhythm after singing the song about a squirrel if you wish.)
- c. Make up rhythms about squirrels.

(Continued on page 46)

TEACHER'S CORNER

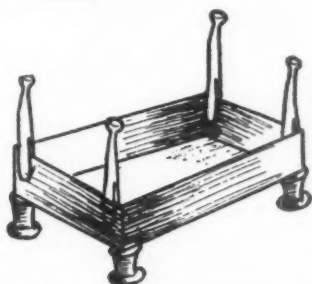
NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, *Junior Arts and Activities*.

MAKE A DOLL BED

This attractive little doll bed is very easy to make.



Take one cigar box, remove the lid, and put a spool at each corner of it for the legs of the bed. Put clothespins of the push-on variety at the four corners on the top of the box for posts. Paint the whole thing. Make a mattress and bed clothes from scraps material.

—D. R. Martin

COMMITTEES ASSIST THE CLASSROOM TEACHER

During the year instead of each child having a definite job to do in helping keep the classroom neat and orderly, we divided the class into three committees, and each committee chose a chairman.

At the beginning of the day the committees met and checked over the things to be done.

Sometimes a class meeting was held to discuss various problems which needed solving. Each child had a chance to serve on all three committees during the year and the children all felt responsible for managing the physical aspects of the classroom.

The committees and their duties were: The Health Committee which reminded the class of health habits, took care of the lights on rainy days, took care of the milk order and lunch order, saw that the health box and first-aid kit were kept supplied, etc.

The Scholarship Committee took care of the library books, saw that work was sent home to boys and girls who were absent, took care of the bulletin board, etc.

The Building Committee took care of the work table, watered the flowers, took charge of the toys, inspected the desks, etc.

—Edith F. Miller

"PROFESSOR QUIZ" PROGRAMS AT SCHOOL

My pupils are fond of Professor Quiz programs so I keep this in mind during review lessons. We have a toy microphone and someone is chosen to be "Professor Quiz" or "Dr. I. Q." The questions are written on slips of paper and placed in a box. The pupils (we call them contestants) pick out their questions.

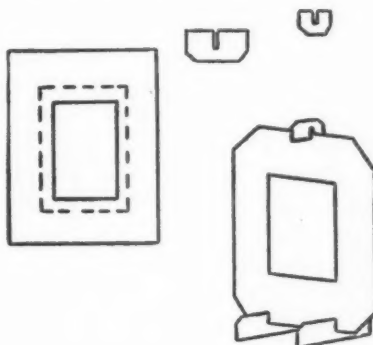
It makes the idea of review and a quiz much more interesting and the facts are learned in an enjoyable way. Toy money might be used to vary the program, having each question valued at so many dollars.

—Mildred Anderson

PHOTO FRAME

Here is a fine photo frame which you can make in a few minutes and which doesn't need any glue.

Cut two pieces of colored cardboard, each 6" long and 5" wide. Then lay your photo in the center of one of the cardboard pieces. Draw a light pencil line around the edges. Remove the photo and measure in from the pencil outline $\frac{1}{2}$ " and draw another outline within it. Cut on this smaller outline with a sharp knife or pointed scissors.



Lay your photo in the center of the uncut cardboard and place the cardboard with the window in it exactly over the photo.

You now have the photo framed. To hold it up straight and to hold it together without glue you will need two

legs. Make them from two strips of cardboard, each 2" long and 1" wide. From the top center of each 2" side cut a narrow slot $\frac{1}{2}$ " deep.

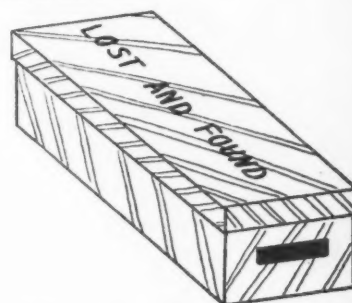
Slip the photo frame into the slots you have made in the legs and stand it up. To hold the top of the frame together, cut a piece of cardboard $\frac{3}{4}$ " square. In the top center of this cardboard square cut a narrow slot $\frac{3}{8}$ " deep. Slip this clamp over the top center of the frame.

You can streamline the frame by cutting off the corners.

—Ted Rider

LOST-AND-FOUND BOX

At every school many things are lost daily on the playground and in the halls. A remedy that our school tried with great success was the Lost-and-Found Box.



We took a shoe box and cut a slot in one end of it. The box was decorated by a committee. We also lettered the words Lost and Found on it. Each week a child is given charge of the box. The children tell what they have lost before the child in charge opens the box for them.

It is surprising the number of little things which are returned to their owners.

—Viola McConaughy

NEW NOTEBOOK RINGS

Have you tried using poultry leg bands for notebook rings? Since metal rings have been difficult to get some teachers use these plastic loops. They are inexpensive, richly colored, and durable.

Since the cost of the rings is low, five or seven may be used on a single notebook. This not only adds color but it makes the books strong enough to withstand much handling.

The leg bands may be purchased at any poultry supply house.

—Irma Dovey

SEND TODAY FOR FREE INFORMATION
On Our
Complete Line of Hectograph Workbooks
READING :: ARITHMETIC :: LANGUAGE
SOCIAL STUDIES
MORGAN-DILLON & CO.
4616 N. Clark St. Chicago 40, Ill.

METALS • FELT • PLASTICS • GIMP
CLEVELAND CRAFTS
1646 Hayden, Cleveland 12, Ohio
Write for our new Fall Catalog
PLASTEROID • JEWELRY • LOOPER CLIPS

HECTOGRAPH DUPLICATING WORKBOOKS HEALTH UNITS

Complete health units
containing lessons on
food, cleanliness, teeth,
exercise; also, health
charts, test pages, at-
tractive illustrations,
and all kinds of activi-
ties designed to attract
and hold the pupil's
interest: cutting, past-
ing, coloring, etc.



Guaranteed to reproduce 50 to 75 copies
on any gelatin duplicator.
HEALTH ACTIVITIES: 32 pages,
suitable for 1st grade.....\$1.00
MY HEALTH BOOK: 40 pages,
suitable for 2nd or 3rd grade..... 1.25
MORGAN-DILLON & CO.
Dept. J. 4616 N. Clark, Chicago 40, Ill.

GROUP LEADERS! RECREATIONAL AGENCIES! ADMINISTRATORS! PROGRAM DIRECTORS! "RECREATIONAL REVIEW — LEADER"

is a monthly gold mine of news,
digests, features, articles, ideas,
suggestions, experiences, and pro-
grams about recreation. This
trade journal is for you.

Mail this coupon for
your FREE copy.

AMERICAN RECREATION SOCIETY

Box 191, Station F
New York City 16, N. Y.

Without obligation, send a FREE copy
of the

RECREATIONAL
REVIEW-LEADER to
(please print plainly)

Name

Address

City..... Zone..... State.....

Junior ARTS & ACTIVITIES

ENTERTAINMENT HELPS

THANKSGIVING PLANS

By GLADYS JACKSON

The purpose of this column is to give the busy rural teacher quick, easy plans for the monthly P.T.A. or Community Club meeting and suggestions for a big program.

If you would like special help for your big program you may write to the author in care of Junior Arts and Activities stating you intend to have your program, the type you want, and the number and age of your pupils. Be sure to send such requests at least a month and a half prior to the program date.

In the listing of sources of material, the price and the name and address of the publisher are always given. Send orders for this material direct to the publishers.

Most people look forward to a big Christmas program, so a short Thanksgiving program is in order. Why not make it a community affair, with a pot-luck supper and a get-acquainted program, community singing, and a few short numbers by the children or members of the district? However, if it is better to have a long program for this time there are suggestions here for both.

The Everyday Song Book, revised edition (The Cable Co., 228 S. Wabash, Chicago, 25c) is a good general book for mixed grades—songs for every season and occasion. "Thanksgiving Song," page 53, is an old favorite.

Utilize the seasonal poems in your readers for recitations, choral readings, pantomimes, or work several into a pageant of your own. Classes enjoy working together, and the facts they learn from these poems will stick with them.

A general collection of material for fall is *Autumn and Winter Festivals* by N. Moore Banta (A. Flanagan Co., Chicago, 40c). Recitations, drills, and songs are given. "A Real Thanksgiving," 4 boys and 3 girls, is a fairly long play based on Pilgrim life and a lost child.

Thanksgiving in the Schoolroom (J. S. Latta & Son, Cedar Falls, Iowa, 50c) contains the best recitations of any collection, good exercises, drills, dances, and plays. "Thanksgiving for Ellen," 9 boys and 4 girls, is very good. This book contains enough material for several programs.

The Thanksgiving Primary Book by Noel Flaurier (The Northwestern Press, 2200 Park Ave., Minneapolis, Minn., 75c) is the book for the lower-grade teacher. It contains 30 recitations; 4 specialties—stick puppet, dramatized reading, radio skit, and peephole show; 8 drills and dances; 8 easy dialogues; 1 pageant; 2 plays—"On Holland's Shore," 5 girls and 3 boys, different and good, and "In Pilgrim Times," 3 girls and 3 boys, very good.

Thanksgiving Plays for Boys and Girls by Grace Sorenson (The Northwestern Press, 75c) contains six plays for the junior-high age. Two good, humorous plays are: "Why They Were Thankful," 3 boys and 5 girls, and "The Disappearing Turkey," 6 girls and 4 boys.

Pieces and Plays for Thanksgiving Day by Grace B. Faxon (F. A. Owen Pub. Co., Dansville, N. Y., 40c) contains a wide assortment of recitations for any grade, several acrostics, 9 verses to familiar tunes, 3 stories, a number of dialogues, and some music.

The Thanksgiving Garden by Harriette Wilbur (Beckley-Cardy Co., Chicago, 15c) is a clever, humorous drill and dance for 4 small boys and 4 small girls. Some speaking and costumes are required.

Tommy's Thanksgiving Dinner by Mary T. Cornish (Beckley-Cardy Co., 15c) is a fair play for 10 or more lower-grade children.

Down on Old MacDonald's Farm by Loah Steele (Paine Pub. Co., Dayton, O., 30c) is an excellent play based on the well-known song; 22 characters—can be more or less. There are some good dances, drills, and stunts. A mixed group, lower or intermediate grades, will really enjoy doing this. It is not a Thanksgiving number, but it is very appropriate. Time is 20 to 30 minutes. Costumes are required.

The Giant Thanksgiving Book (J. S. Latta & Son, 75c) contains recitations for all grades, some good pantomimes, monologues, songs, short combination dialogues and songs, some clever novel-
ties, and a very wide assortment of plays for all grades.



He's no stranger to your classes—the boy with the wanderlust mind! He isn't listening. He isn't learning. Mentally, he's playing hooky.

Inattention is *one* of the obstacles to learning you'll overcome when you use the motion picture as a teaching tool. With an authentic classroom film, you will gain his attention — hold it — learning will be accelerated.

Encyclopaedia Britannica Classroom Films and Silent Teaching Films are professionally created and teacher-tested. They are effectively integrated in the regular school curriculum with the aid of a Teacher's Handbook which accompanies each film. Also, visual learning guides for classroom utilization of film content are available with many sound films.

There are many titles in the field of arts and activities. To name just a few:

<i>Metal Craft</i>	<i>Furniture Craftsmen</i>	<i>Play in the Snow</i>
<i>Pottery Making</i>	<i>Modern Lithographer</i>	<i>Symphony Orchestra</i>
<i>Plastic Art</i>	<i>Colonial Children</i>	<i>Making a Book*</i>
<i>Arts and Crafts of Mexico</i>	<i>Machine Maker</i>	<i>Sand and Clay*</i>
<i>Navajo Indians</i>	<i>Glass Blowing Technique*</i>	

*Silent; others sound

Even with a small budget your school can acquire a film library — now — through our new "Lease-to-Own" plan. *No obligation beyond the budget year.* Fill in and mail the coupon today.

TEACHER'S HANDBOOK with every film



ENCYCLOPAEDIA BRITANNICA FILMS Inc., Dept. 14-K
20 N. Wacker Drive, Chicago 6, Illinois

Please send me, without cost or obligation:

- ☐ Catalog of Encyclopaedia Britannica Classroom Films (Sound)
☐ Catalog of Silent Teaching Films ☐ Sample Visual Learning Guide
☐ Information on "Lease-to-Own" Plan

(Name)

(Date)

(Your Position)

(Name of School)

(Address of School)

Encyclopaedia Britannica Films Inc.



INDIAN FIRE ARROWS

A FOLK TALE OF THE NAVAJO INDIANS

By ALTA L. SKELLY

Mucho and Rita were two little Indian children. One summer night they sat on the pueblo roof top and gazed at the many little lights hung in the blue-black sky above them. They called the stars the sky lanterns.

"Tell us a Kachina story, Mother Mia," whispered Rita giving her Kachina doll a friendly pat.

Mia's little chanting song faded into the night as she picked up the baby in his cradleboard and placed him across her knees.

"I think baby Rio would like a Kachina story," said Mucho sitting down near his mother and the baby. "And I would like to hear one, too."

Just then they heard a creaking noise below them, and soon someone's head appeared above the edge of the roof top where the little family was sitting. It was their father climbing the ladder to their third-floor room in the big pueblo. He was coming from his work in the cornfields near the river.

"Father Juno will tell a Kachina story, Rita," said Mother Mia. "Won't you, Juno?"

"Well, let me think," said their father. "I have just come from the kiva. And everything is ready for the coming of the Kachinas. I will tell you about the rain Kachinas."

"Do you see that big cloud hanging over the mountain? The rain Kachinas live in the clouds. And if we are kind to them, and sing their songs, they will bring rain to the dry cornfields. They will send their arrows of fire through the sky to let us know when they are coming. The white men call them lightning. Let us sit quietly, now. Perhaps we shall see some of the arrows of fire. Tomorrow we shall go to the Rain Dance to see the Kachinas."

"Oh, I see an arrow of fire!" shouted Mucho pointing toward the big cloud at the top of the mountain where a tiny light was darting about.

"Oh, yes, I see it too," cried Rita rushing to the far end of the roof top. "See it, Father?"

"Yes," said Father Juno in a calm voice. "I see it, too. But that is not the Kachina. It is one of Uncle Sam's big bombers. It is an airplane, Mucho."

"Oh, a bomber!" shouted Mucho in great excitement. "Perhaps it is Brother

See-far from the soldier camp. Oh, look! he is going into the cloud. Will he see the Kachinas?"

"I do not know," said Father Juno in a mysterious voice. "Perhaps some day we shall know."

"Oh, see! I saw one of the Kachina's fire arrows," cried Rita as a flash of lightning darted across the sky. "I hope the Kachinas will give some of the fire arrows to the bomber pilot. He could use them when he flies to faraway places."

"Come," called Mother Mia as she



picked up the cradleboard. "Let us go to our beds now. Tomorrow we shall see the Kachinas."

"Someday, I shall fly an airplane," said Mucho in a dreamy voice as he stood in the doorway, "and visit the Kachinas in the cloud."

"Yes," said Mother Mia, "when you grow to be a man. Come now."

Then kneeling down to take Baby Rio from his cradleboard she said, "But not a bomber, Mucho. Perhaps it will be a mail plane or a big plane that carries travelers."

KINDERGARTEN

(Continued from page 42)

5. Story, dramatization and game period.

6. Rest Period

While resting children will think about squirrels or the walk from which they just returned.

B. Greater application was given to listening to discussions, and listening to reading material, stories, poems, singing songs and doing rhythms about the science activity on squirrels.

C. Conversational ability improved as the children discussed the science activity on squirrels.

VI. Led to other activities

A. Study of trees.

B. Study of seeds.

C. Domestic pets as compared to taming squirrels.

VII. Bibliography

A. Facts

1. *Science Stories Book 1*, Curriculum Foundation Series, Beauchamp, Crampton and Gray; Scott, Foresman and Co., 1933.

2. *Adventures in Science with Judy and Joe* (1) Carpenter, Bailey, and Baker; Ally and Bacon, Chicago.

B. Stories

1. "Hanky the Squirrel," *From Morning Till Night*, Charters, Smiley, and Strang; The Macmillan Co., New York.

2. "Squirrels," *Nature Stories for Children*, Autumn, Gordon and Hall; Mentzer Bush Co., New York.

C. Poems

"The Squirrel," author unknown, *Sung Under the Green Umbrella*, Literature Committee of the Association for Childhood Education; The Macmillan Co., New York.

D. Songs

1. "Frisky Little Squirrel," *The Children's Book of Songs and Rhymes*, Jones and Barbour. Arthur P. Schmidt Co., New York.

2. "The Squirrel" *Finger Plays*, Poulsson Lothrop; Lee and Shepard Co., Boston, Mass.

3. "Mr. Squirrel," *Small Songs for Small Singers*, Neidlinger; G. Schirmer, Inc., New York.

E. Rhythms

1. "Squirrels," *Rhythms for the Home, Kindergarten and Primary*, The Willis Music Co., Cincinnati, O.

F. Games

1. "Squirrel In Trees," *Games by Bancroft*; The Macmillan Co., New York.

2. "I've Lost My Squirrel," Acker, *400 Games by Bancroft*; The Macmillan Co., New York.

THE LISTENING HOUR



The American Council on Education, with the co-operation of the Office of Inter-American Affairs, has recently completed assembling 33 teaching units of 2"x2" color slides concerning the other American republics. These excellent visual aids should fit into the study of Latin America which is so much a part of the modern curriculum.

Among the titles are: "Guatemala," "Rubber in the Amazon Basin," "Agriculture in South America," "Mining in South America," "Bolivian Highland Costumes," "Indian Costumes in Latin America," and several series based on the history (pre-Columbian and subsequent) of various sections of Latin America.

The number of slides in each series varies from 14 to 91. The sequences, together with notes for teachers and background material, may be purchased or rented.

The American Council on Education, 744 Jackson Place, Washington 6, D. C., can supply information regarding the distribution centers located throughout the country.

The Columbia Broadcasting Company's American School of the Air has changed its broadcast time beginning with the first program of the 1945-46 season. The eastern section of the country will hear the program every day from 5:00 to 5:30 P.M. Those in other time zones should consult their local radio schedules.

The Monday broadcasts will concern themselves with the "Story of America" beginning with the Indians and their way of life and continuing through until the present. During October, the

titles of the programs will be "Early Americans," "After Columbus," "De-Soto's March," "The Founding of Quebec," and "The House of Burgesses." These programs might be recommended as supplementary material during studies of colonial times.

The Tuesday programs will be devoted to music. The October schedule includes, "Overture," "Peer Gynt Suite," "Music on Rails" (this might be included as background material for a study of the expansion period in the United States), "The Ballet," and "Halloween."

Each Wednesday will feature a program outlining some problem in science. Thursday's programs will be called "This Living World" and will feature material of a nature probably not suited for elementary grades.

The stories presented on Fridays are designed to please old and young alike but teachers will discover that about half of them will be advanced for elementary pupils.

Teachers may obtain a *School of the Air Program Guide* from any C.B.S. radio station. There is no charge but teachers are requested to send their orders early.

It's fun, especially in the lower grades, to have listening hours built around seasonal celebrations. Two possibilities for this type of program occur in October: Navy Day (October 27) and Halloween.

For a Navy Day listening hour we suggest that the various songs of the United States Navy be included. There are "Anchors Aweigh!" the songs of the various branches of the Navy which

have become popular since the war began, and so on. In addition, you may want to include patriotic marches, sea chanties, and other appropriate songs.

Halloween suggests ghosts, goblins, and similar themes. "The Sorcerer's Apprentice" by Dukas, "The March of the Dwarfs" and "In the Hall of the Mountain King" by Grieg, "Danse Macabre" by Saint-Saens, selections from "Rudigore" and "The Sorcerer" by Sullivan are all excellent. As a matter of fact, the class might want to incorporate some of this music into their Halloween parties.

If you are carrying through a program of presenting music by composers whose birthdays fall during the month, you will want to include that of Saint-Saens, Verdi, and Paganini in October. Charles Camille Saint-Saens was born October 9, 1835 (he died December 16, 1941). Giuseppe Verdi was born October 10, 1813.

Nicola Paganini (the great Italian violinist and composer whom the Italians called *il diavolo* because they could hardly believe that a mere man could play the violin as well as he played it) was born October 27, 1782.

Do you teach in a rural school? Have you a radio in your classroom? If so, you have an excellent opportunity to provide the means for greater music appreciation among your pupils. There are many programs of recorded selections which are heard during the noon hour. Since children frequently must stay indoors because of inclement weather, they may be able to listen to the music while eating their lunch and chatting quietly with their friends. This approximates a home atmosphere and, while some at first may not evidence much interest, their desire to hear good music will grow. It seems to us that this activity ought to be thoroughly casual and with few restrictions upon the pupils. Because loud talking will disturb the serious listeners, others will avoid this.

FREE AND INEXPENSIVE MATERIALS

The pamphlets and other materials listed below may be just what you have been looking for. To facilitate your ordering these items we have prepared an order blank (see below). Use this to indicate the desired materials. Send the order blank to us and we shall forward your requests to the proper publishers.

Selected Teaching Aids is a new catalogue put out by Earl J. Jones, Publisher, 740 Rush St., Chicago 11, Ill. It contains over 100 selected items that are of value to teachers. This catalogue is furnished without charge.

To facilitate your class reading about Russia, *What to Read About Russia* will be of great help. The books have been selected by the New York Public Library. "Stories of Old Russia," "Stories of New Russia," "For Younger Children," and "Fairy Tales and Folk Tales For Older Children," are some of the topics included. The list is offered to teachers by The East and West Association, Inc., 40 East 49 St., New York 17, N. Y.

The same company has put out two other booklets *What to Read About China* and *What to Read About India*. Each of the three has a foreword and comments by Pearl S. Buck. These lists are extensive and should be of great value in planning outside reading. Pamphlets are 10c each.

The problems of teaching children to express themselves in writing are thoroughly and completely discussed in the booklet *Children Learn to Write*, compiled by Fannie J. Ragland, and offered to teachers by the National Council of Teachers of English, 211 W. 68th St., Chicago 21. The price is 50c.

Portfolio on Materials for Work and Play is a collection of twelve helpful leaflets covering a wide range of subjects: "Materials for Science," "Instruments for Music Making," "Puppets for Dramatic Play," to mention a few. A bibliography is included. Price for the set is 50c and it is made available by the Association for Childhood

Education, 1201 16th St. N. W., Washington 4, D. C.

An excellent vocabulary yardstick for the primary grades is offered by the Curriculum Research Company, 125 S. Third St., Minneapolis 1, Minn. It is titled *The Author's Word List* and is edited by D. L. Krantz. The price for this pamphlet is \$1.00.

An unusual and very interesting booklet is put out by Fiatelle, Incorporated, Empire State Building, New York 1, N. Y. It is *The Story of Color* and it contains guides to teaching color and combining colors besides the story of color. Price for the pamphlet is 50c.

The Amazing Electron is a fascinating booklet prepared by the Electronic Corporation of America. It contains an explanation of electrons, atoms, and so on, written simply so that children in the intermediate and upper grades may understand these things
(Continued on next page)

The GRAB BAG

FREE and INEXPENSIVE MATERIALS

ORDER THESE
FOR HELPFUL
INFORMATION

- | | |
|---|--|
| O1 FREE. <i>Selected Teaching Aids</i> . Catalogue of available workbooks, posters, and other teaching materials for elementary grades. | O8 50c. <i>The Story of Color</i> . Teaching materials for art and craft classes. Also usable in elementary science classes. |
| O2 10c. <i>What to Read About Russia</i> . Annotated bibliography of books for children. | O9 FREE. <i>The Amazing Electron</i> . Science pamphlet. |
| O3 10c. <i>What to Read About China</i> . Annotated bibliography of books for children. | O10 FREE. <i>The Food We Live By</i> . Nutrition pamphlet. |
| O4 10c. <i>What to Read About India</i> . Annotated bibliography of books for children. | O11 FREE. <i>Food for Growth</i> . Nutrition pamphlet. Text suitable for children. |
| O5 50c. <i>Children Learn to Write</i> , Fannie J. Ragland (comp.). Discussion of problems concerned with written expression. | O12 FREE. <i>Teen-Agers on Music</i> . Inspirational essays. |
| O6 50c. <i>Portfolio on Materials for Work and Play</i> . Series of pamphlets (12) for arts and crafts activities. | O13 FREE. Catalogue of plays, readings, and orations. |
| O7 \$1.00. <i>The Author's Word List</i> , D. L. Krantz (ed.). Vocabulary yardstick for the primary grades. | O14 75c. <i>Dictionary of Pronunciation of Artists' Names</i> , by G. E. Kaltenbach. Also contains dates and schools. |

This feature has been inaugurated as a special help to our subscribers. We regret that we shall not be able to honor charge orders. CASH MUST ACCOMPANY ALL ORDERS.

USE THIS ORDER BLANK. DO NOT COMBINE WITH ORDERS FOR OTHER ITEMS.

Junior ARTS & ACTIVITIES, 4616 NORTH CLARK STREET, CHICAGO 40, ILLINOIS

Please send me one (1) copy of each of the pamphlets which I have checked below. I enclose \$..... to cover the cost of those items which require payment.

☐ O1 (free), ☐ O2 (10c), ☐ O3 (10c), ☐ O4 (10c), ☐ O5 (50c), ☐ O6 (50c), ☐ O7 (\$1.00), ☐ O8 (50c), ☐ O9 (free), ☐ O10 (free), ☐ O11 (free), ☐ O12 (free), ☐ O13 (free), ☐ O14 (75c).

Name

Address

City..... Zone..... State.....

☐ This feature is a helpful addition to Junior ARTS & ACTIVITIES. Please continue it each month.

'ash-

stick
the
5 S.
It is
d is
for

sting
acor-
New
olor
olor
tory
50c.

asci-
Elec-
con-
oma,
chil-
pper
ings

er
ry
t.
n
t.
al
e-
s'
so

f
,

n
.

TIES

THE



Edna Means Dramatic Service

RECITATIONS
PLAYS
ENTERTAINMENTS

for
Children and Adults

Send for our free catalogue

Address

525 Arlington Place
Chicago 14, Illinois

If you ask us

"Where can I get unit suggestions that are vital and helpful?" "What about projects which utilize materials at hand?" "Where can I find new and different ideas for special events and holidays?" and all the other problems and questions that confront conscientious teachers every day. . . .

We'll tell you about **YEAR-ROUND ARTS AND CRAFTS PROJECTS** because we believe it is the answer to many of your classroom problems. It is an answer that will save your time, your money, and many hours of research.

This book contains 48 pages of practical suggestions and ideas which may be used as they are, or adapted to meet your special needs. There are abundant, purposeful project ideas, material for every grade and age level from kindergarten to junior high.

YEAR-ROUND ARTS AND CRAFTS PROJECTS

Has been compiled by the editors and artists of **Junior ARTS & ACTIVITIES** to bring you material you want and need in the way you can use it to the best advantage for you and your classes.

ONLY 75c POSTPAID

from

**Junior
ARTS & ACTIVITIES**

4616 N. CLARK STREET
CHICAGO 40, ILL.

FREE AND INEXPENSIVE MATERIAL

(Continued from page 48)

so important in the science of today.

Single copies may be obtained without charge from the Electronic Corporation of America, 45 West 18th Street, New York 11.

The Food We Live By and *Food For Growth* are two nutritional pamphlets written on the elementary level and published by the United States Department of Agriculture. Copies are free. Write to the Office of Marketing Services, 5 South Wabash Avenue, Chicago 3.

Young Americans like music and have expressed their ideas on the subject in essays written for the 1945 National Contest sponsored by the Music War Council of America. The Prize-winning essays have been printed in pamphlet, *Teen-Agers on Music*. These essays may have value as inspirational material in the elementary schools, in music appreciation classes, and so on. Single copies may be obtained without charge from the Music War Council of America, 20 East Jackson Blvd., Chicago 4.

If you are looking for readings, orations, and plays for your classes, you will be glad to know of an additional source of this material. It is the Edna Means Dramatic Service. This service has prepared a catalogue containing titles of choral readings, plays, monologues, etc. All juveniles are marked for quick reference.

For copies of the catalogue, address the service at 525 Arlington Place, Chicago 14.

For art supervisors and teachers who include picture study as a part of their programs, the *Dictionary of Pronunciation of Artists' Names* by G. E. Kaltenbach will prove valuable. Not only does it give the correct pronunciation of names (so important when presenting material to children who are not yet old enough to detect an error on the part of the adult in charge and who may grow up with an erroneous impression of the pronunciation) but the artists' dates and the type of art (school) which each artist followed are included.

Copies may be obtained from the publisher, The Art Institute of Chicago for 75c each.



The Primary Teacher's
Plan Book

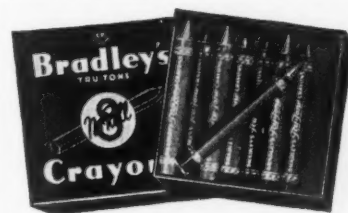
AMERICAN CHILDHOOD

The only magazine published exclusively for the Primary Teacher—

Seasonal activities and art work, social studies, seatwork, posters, units, plays, articles on phonics and remedial reading, stories, nature department, poetry, miscellaneous timely subjects—all combine to make this the best all-around primary magazine.

Mothers of pre-school age children, and children in the primary grades, will find much of value for the amusement and education of their children in the home.

Subscription price, \$3.00 a year



For Primary Grade
Color Work

MILTON BRADLEY'S No-Roll Crayon

The ideal crayon for early art education—shaped for easy holding by little fingers. NO-ROLL is an over-size, semi-round crayon 4 inches long, with flattened section which prevents rolling off the table.

NO-ROLL is a substantial crayon of quality, smooth marking, free from grit, of excellent color value and perfect blending texture.

An eight-color box, one each Red, Orange, Green, Blue, Violet, Brown and Black.

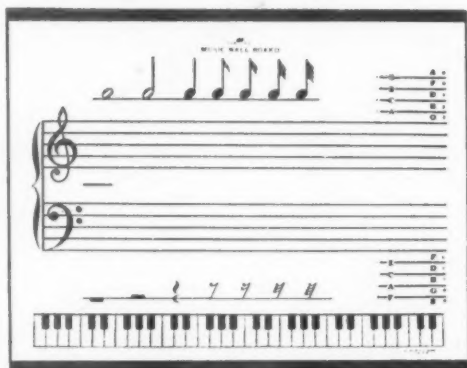
Order from your school supply dealer

MILTON BRADLEY CO.
SPRINGFIELD 2, MASS.

New York: 200 Fifth Avenue
Chicago: 811 So. Wabash Ave.

MILLER NEW WAY MUSIC DEVICES

(Patented and Copyrighted)

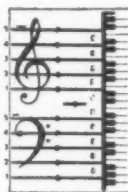


Music Wall Board \$4.00

A music chart printed on heavy, durable material for easy erasing. Size: 28 x 38 inches. A necessity for every schoolroom where music is taught in any form. It enables the teacher to illustrate any point to any number of pupils at the same time.

Musical Movie Board \$3.00

This device contains the same information as the Music Wall Board but it is printed on heavy paper for tacking to work tables or desks. By means of this board and the lettered blocks which accompany it, the teacher may teach a group of children at one board. The blocks are used in playing games which firmly fix in mind the fundamentals of note and key correlation.



Note and Key Correlator (for student use)

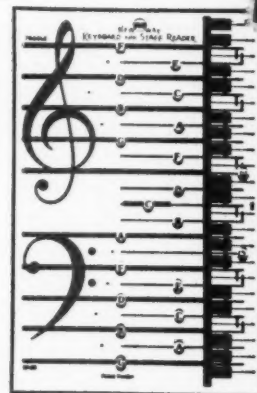
A key to note reading. This card enables the pupil to study his note reading with accuracy and certainty. The Correlator is a card, 5 1/4 x 9 inches. Full instructions on the back. 6 Correlators\$1.35



Degree Cards

Each printed so that both treble and bass clefs and the locations of the notes on each staff may be learned from one set of cards. They enable the teacher to give drill in note reading in the quickest, most thorough and entertaining way.

Degree Cards, per pack\$0.60



Keyboard and Staff Reader \$3.00

Large but convenient for individual student use. Has lettered buttons that can be moved from a line or space to the corresponding piano key. Indispensable for teaching correlation of notes and keys.

Order any of these Miller Music Devices from

MORGAN-DILLON & CO.

4616 North Clark Street

Chicago 40, Illinois

JUNIOR ARTS & ACTIVITIES IS **YOUR** MAGAZINE

EDITED AND PREPARED WITH
YOUR NEEDS IN MIND

That is our policy and our purpose — service to elementary education. That is why you'll find every issue of Junior ARTS & ACTIVITIES contains: integrated units of work, projects, seasonal material, stories based on foreign countries, construction work, seatwork, outlines, art and craft correlating projects, research data, and more than 20 full-page illustrations of the material.

FREE INTRODUCTORY OFFER: If this is not your copy of Junior ARTS & ACTIVITIES and you would like to know more about it, send for our free project material and additional information. We shall be glad to send you an introductory packet of social studies and nature material.

Junior ARTS & ACTIVITIES

4616 North Clark Street

Chicago 40, Illinois

☐ Please send me Junior ARTS & ACTIVITIES for 1 year (10 consecutive issues beginning with the current number, \$3.00. (Add 25c per year for Canadian subscriptions; 50c for those from other foreign countries.)

☐ Please send me the Junior ARTS & ACTIVITIES free introductory offer. My order totals \$..... I am enclosing my check.....cash.....money order..... I shall remit on receipt of first issue.....

NAME ADDRESS

CITYZONE..... STATE.....

